

A MUSIC REVOLUTION IN MOTION

THE
BEATLES™

LOVE™

CIRQUE DU SOLEIL®

Souvenir Program

Mirage®
LAS VEGAS







Making LOVE

In 2000, **George Harrison** and *Cirque du Soleil* founder **Guy Laliberté**, both passionate fans of Formula One racing, met at a fete Guy hosted for the Montreal Grand Prix. That fall, Guy visited Friar Park, George's estate in rural England. "We sat in the garden," Guy recalls, "and George said, 'Do you think there's anything that you could do with The Beatles' music?' I said that it would have to be a project that we did with The Beatles, and he said, 'I believe it's time for that now.'"

That dream began to take shape three years later when two fiercely independent creative forces – **The Beatles' Apple Corps** and *Cirque du Soleil* – teamed up with **MGM Mirage** to celebrate the musical legacy of the most beloved rock group of all time.

The Beatles LOVE, the fruit of this historic theatrical partnership, premiered on June 30, 2006, and has garnered popular and critical acclaim ever since, inspiring new generations to embrace The Beatles' timeless music and message of love.

THIS BOOK WALKS THE READER THROUGH THE BEATLES LOVE, SCENE BY SCENE, AND PROVIDES UNPRECEDENTED INSIGHT INTO THE CREATIVE PROCESS FROM SHOW DIRECTOR, WRITER AND CONCEPT CREATOR **DOMINIC CHAMPAGNE**.

The Characters in the Lyrics

The show director strove for evocation more than duplication, without adhering to strict chronology. Instead of telling **The Beatles'** story, he tried to touch the main emotions that went through The Beatles experience, building the show as a rock 'n' roll poem. **The Beatles LOVE** conjures the characters from the songs, mixing and matching them in a way that echoes the creativity and ingenuity of the four guys themselves. From **Sgt. Pepper** and **Sugar Plum Fairy** to the **Fool**, from the **Nowhere Men** to **Lucy in the Sky**, the goal was to let these archetypal characters take root in the spectator's imagination. Rather than showing the face of the real **Eleanor Rigby**, he wanted to express the spirit of the character, for there's a part of Eleanor Rigby inside each and every one of us.



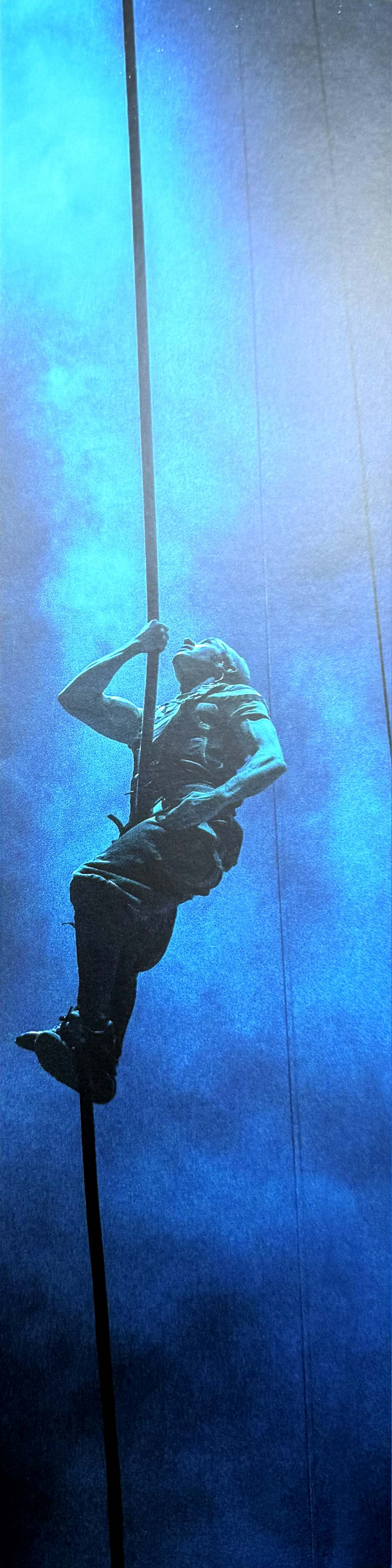
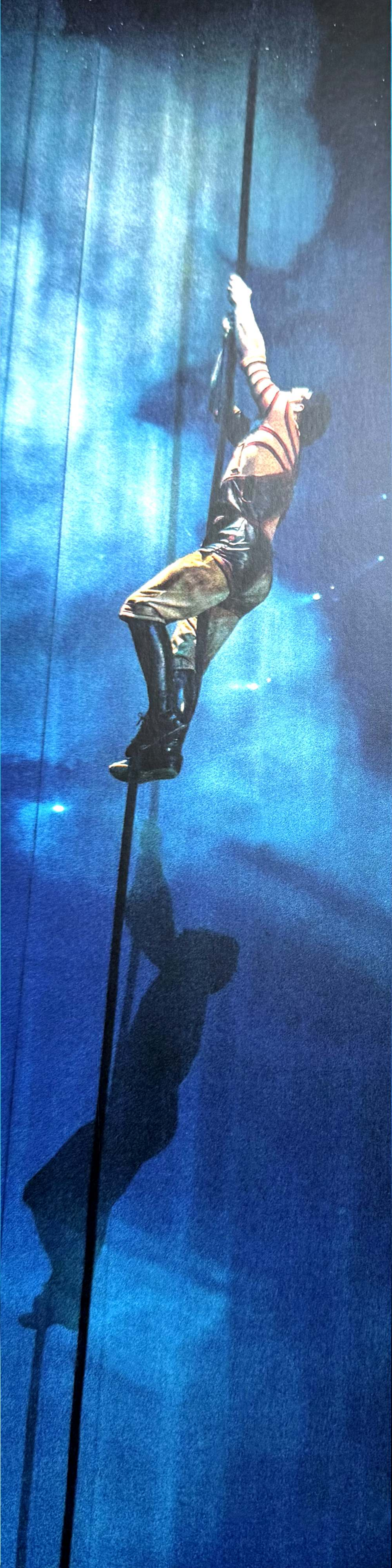
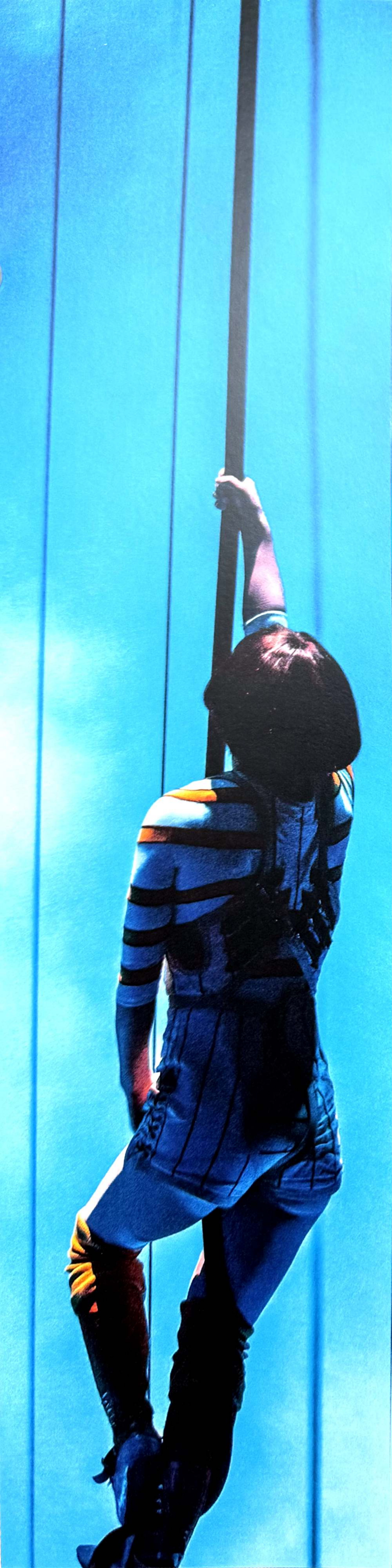
EGGMAN

Father and Son

The Beatles LOVE show remains one of the most unique moments in music theatre history. Father and son, **Sir George** and **Giles Martin**, collaborated over a two-year period with director **Dominic Champagne** to push the creative boundaries of *Cirque du Soleil* like never before. Giles remixed and deconstructed his father's original productions to create a Grammy Award winning soundtrack and immersive experience played through 7000 speakers in the Love theatre.



SGT. PEPPER



Because

CREATING A PORTRAIT REMINISCENT OF THE PORTS OF LIVERPOOL, SAILORS CLIMB ON ROPES TOWARD THE HEAVENS AS THE A CAPELLA VOICES OF **JOHN, PAUL** AND **GEORGE** PAVE THEIR ASCENT. EACH PULL OF THE ROPE ELEVATES THE INTENSITY OF ANTICIPATION, FORESHADOWING **THE BEATLES** REVIVAL. ANCHORED AT THE OTHER END OF THEIR LIFELINES IS A SCENE FROM SAVILLE ROW. IN AN INSTANT, THE SAILORS DESCEND FROM THEIR SUMMITS AND RAISE THE SET, TAKING US FROM THE PLACE WHERE IT ALL BEGAN TO THE BAND'S FINAL PERFORMANCE IN 1969 ON A LONDON ROOFTOP.



A MOMENT OF TRANSCENDENCE

For **Dominic Champagne**, **The Beatles LOVE** is more than a show; it's a ritual that celebrates a body of work that has inspired generations of music lovers. To launch the celebration in a way that would showcase **The Beatles'** immeasurable talent in all its pureness, the director wanted to create a moment of transcendence before delivering what **George** and **Giles Martin** envisioned as the true rock opening of the show. That solemn moment is the prologue of the show, titled "**Because**". The pristine track taken from **The Beatles Anthology** and remixed by George and Giles Martin offered a moment of absolute purity as the voices of **John, Paul** and **George** sing a capella in three-part harmony throughout. A sensation akin to jubilation!

Back to “Get Back”

This scene is a return to the final rooftop concert in 1969. When the audience hears the spine-tingling sequence that begins with the final chord of “**A Day in the Life**” played backwards, followed by the opening chord of “**A Hard Day’s Night**”, and exploding into the iconic **Abbey Road** drum solo, they are ready indeed to “get back!”

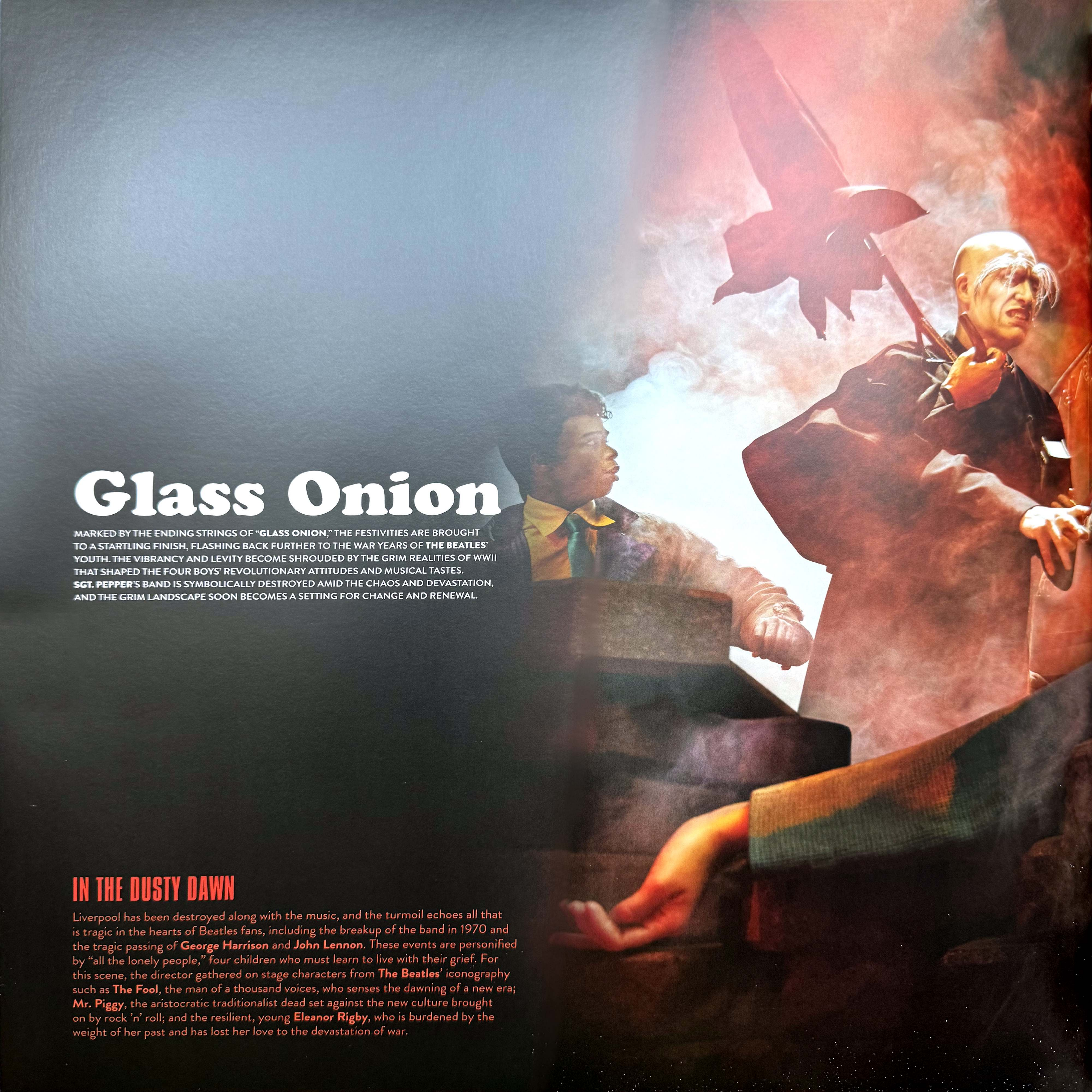




Get Back

THE BOMBASTIC PULSE OF THE ABBEY ROAD DRUM SOLO FIRES THE STORY FORWARD FROM LIVERPOOL TO THE BEATLES' FAREWELL CONCERT. AN EXPLOSION OF ENERGY, LIGHT AND COLOR BURSTS ONTO THE STAGE, POWERED BY THE BAND'S ROCK ANTHEM, "GET BACK." NOSTALGIA FOR THE 1960s IS JUXTAPOSED WITH NEWFANGLED DANCE STYLES - "HOUSE" AND "JACKING" - AND AN UNUSUAL BUNGEE TÊTE-A-TÊTE, AS THE CELEBRATION BARRELS TOWARD AN UNSUSPECTED CONCLUSION.





Glass Onion

MARKED BY THE ENDING STRINGS OF "GLASS ONION," THE FESTIVITIES ARE BROUGHT TO A STARTLING FINISH, FLASHING BACK FURTHER TO THE WAR YEARS OF **THE BEATLES'** YOUTH. THE VIBRANCY AND LEVITY BECOME SHROUDED BY THE GRIM REALITIES OF WWII THAT SHAPED THE FOUR BOYS' REVOLUTIONARY ATTITUDES AND MUSICAL TASTES. **SGT. PEPPER'S BAND** IS SYMBOLICALLY DESTROYED AMID THE CHAOS AND DEVASTATION, AND THE GRIM LANDSCAPE SOON BECOMES A SETTING FOR CHANGE AND RENEWAL.

IN THE DUSTY DAWN

Liverpool has been destroyed along with the music, and the turmoil echoes all that is tragic in the hearts of Beatles fans, including the breakup of the band in 1970 and the tragic passing of **George Harrison** and **John Lennon**. These events are personified by "all the lonely people," four children who must learn to live with their grief. For this scene, the director gathered on stage characters from **The Beatles'** iconography such as **The Fool**, the man of a thousand voices, who senses the dawning of a new era; **Mr. Piggy**, the aristocratic traditionalist dead set against the new culture brought on by rock 'n' roll; and the resilient, young **Eleanor Rigby**, who is burdened by the weight of her past and has lost her love to the devastation of war.









ROCK 'N' ROLL RUN

An ode to the earlier years of **The Beatles'** rock 'n' roll roots, this tableau is a roller coaster ride of popular hits of the new "fever" that outraged the establishment and earmarked the beginnings of the craze that became Beatlemania across the globe. It begins with "**Twist and Shout**" and the character of **Sugar Plum Fairy** bringing the new music to the stage, infecting everyone with a new rhythm, then continues into the upbeat acrobatic number of "**I Want to Hold Your Hand**," followed by a medley of "**Drive My Car**," "**What You're Doing**" and "**The Word**," signaling the euphoric onslaught of this new Beatlemania.

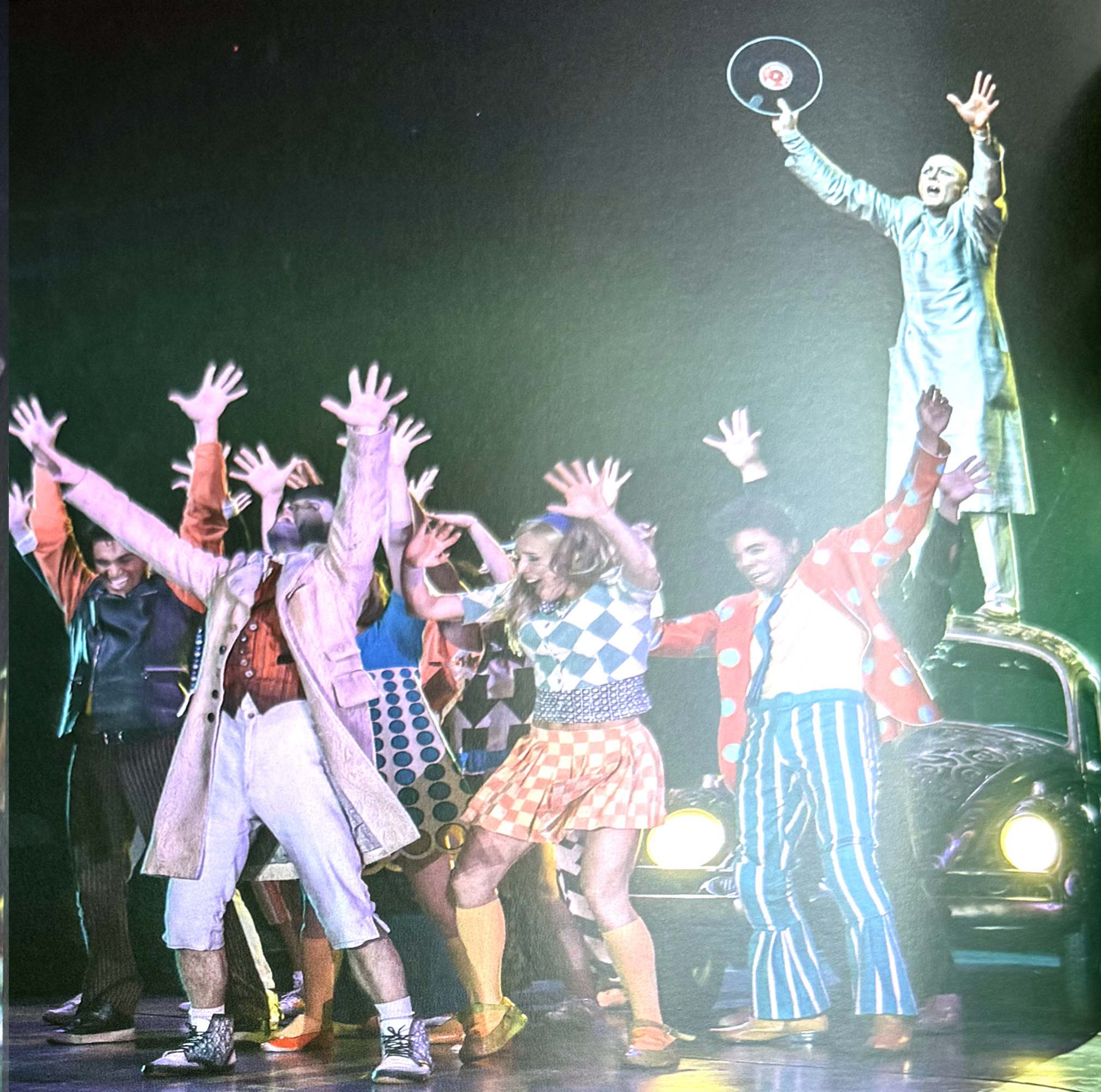


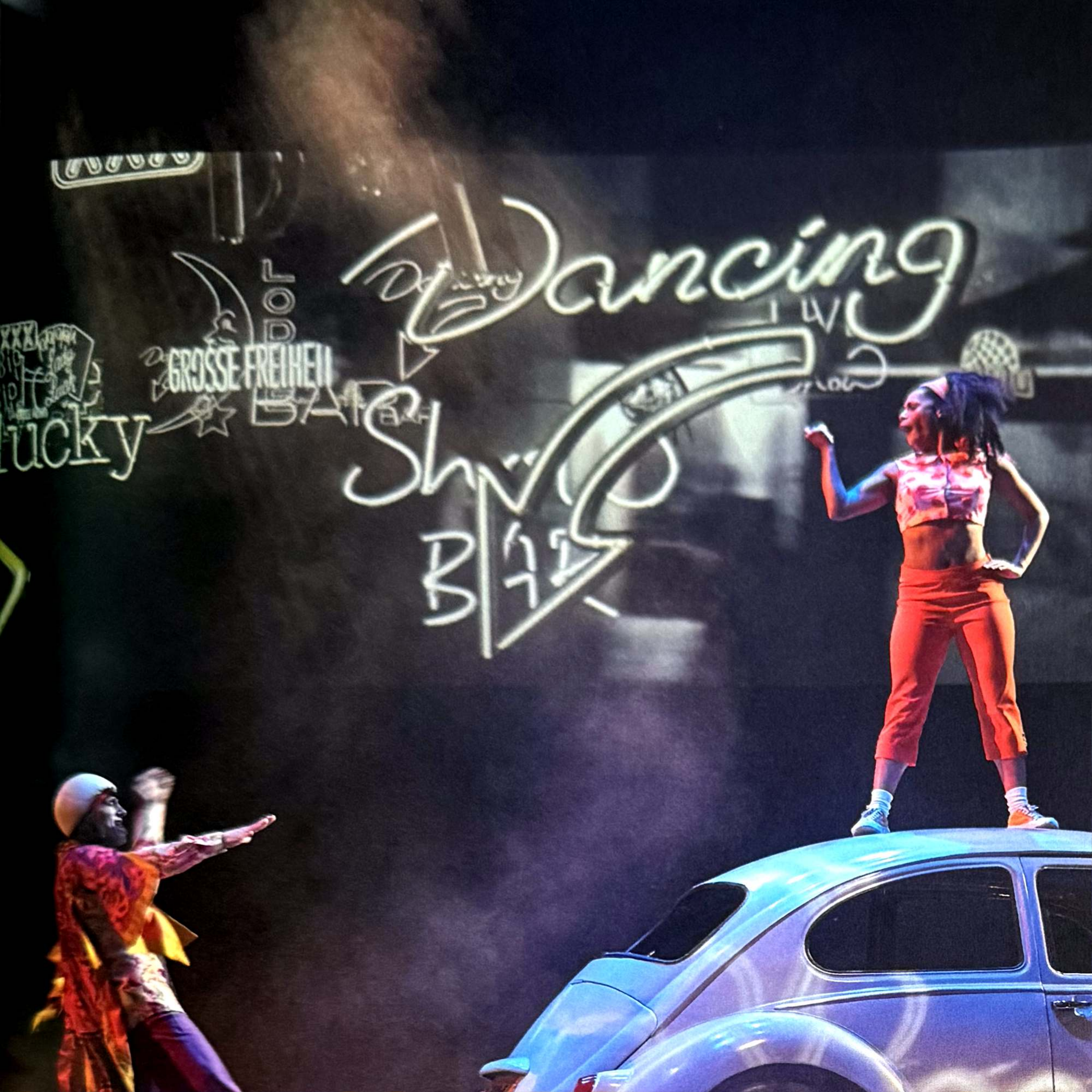


A NEW MUSICAL IDIOM FOR A NEW CULTURE

The ever-charming bluesman, **Sugar Plum Fairy**, loves music as much as he loves to dance. In **The Beatles** lore, Sugar Plum Fairy is the rhythm pusher who dealt bootleg blues and rock 'n' roll records to the music-hungry kids of Liverpool. This character personifies the link between old-world blues and new-wave pop, bridging the oceans between America and the UK. Sugar Plum Fairy is watched over suspiciously by **Sgt. Pepper**, the city mayor and a few policemen, all nervous about the oncoming wave of hysteria. In the show, **"I Want to Hold Your Hand"** evokes The Beatles' historic appearance on the **Ed Sullivan Show**, the British invasion of America, and the start of the healing process in the wake of **John F. Kennedy's** assassination.









GROUPIES



TEDDY BOYS



Something

INTRODUCED BY "SUN KING" PLAYED BACKWARDS, THIS SENSUAL CHOREOGRAPHY SHOWS HOW FLEETING AND FRAGILE LOVE CAN BE. SET TO THE CLASSIC TUNE "SOMETHING," A YOUNG MALE SOLO DANCER IS TANTALIZED BY FOUR WOMEN WHO FLY IN AND OUT OF HIS REACH.



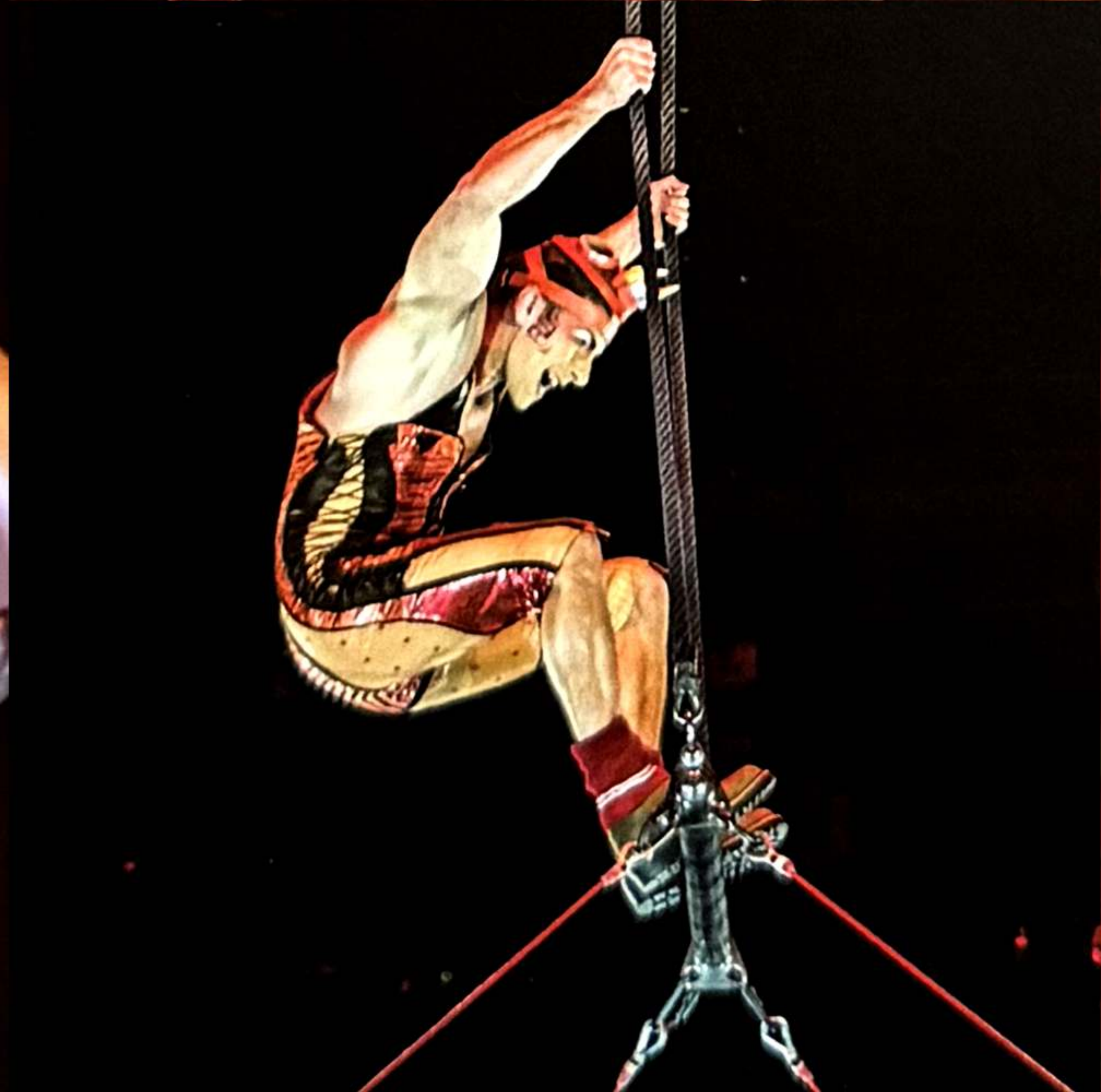
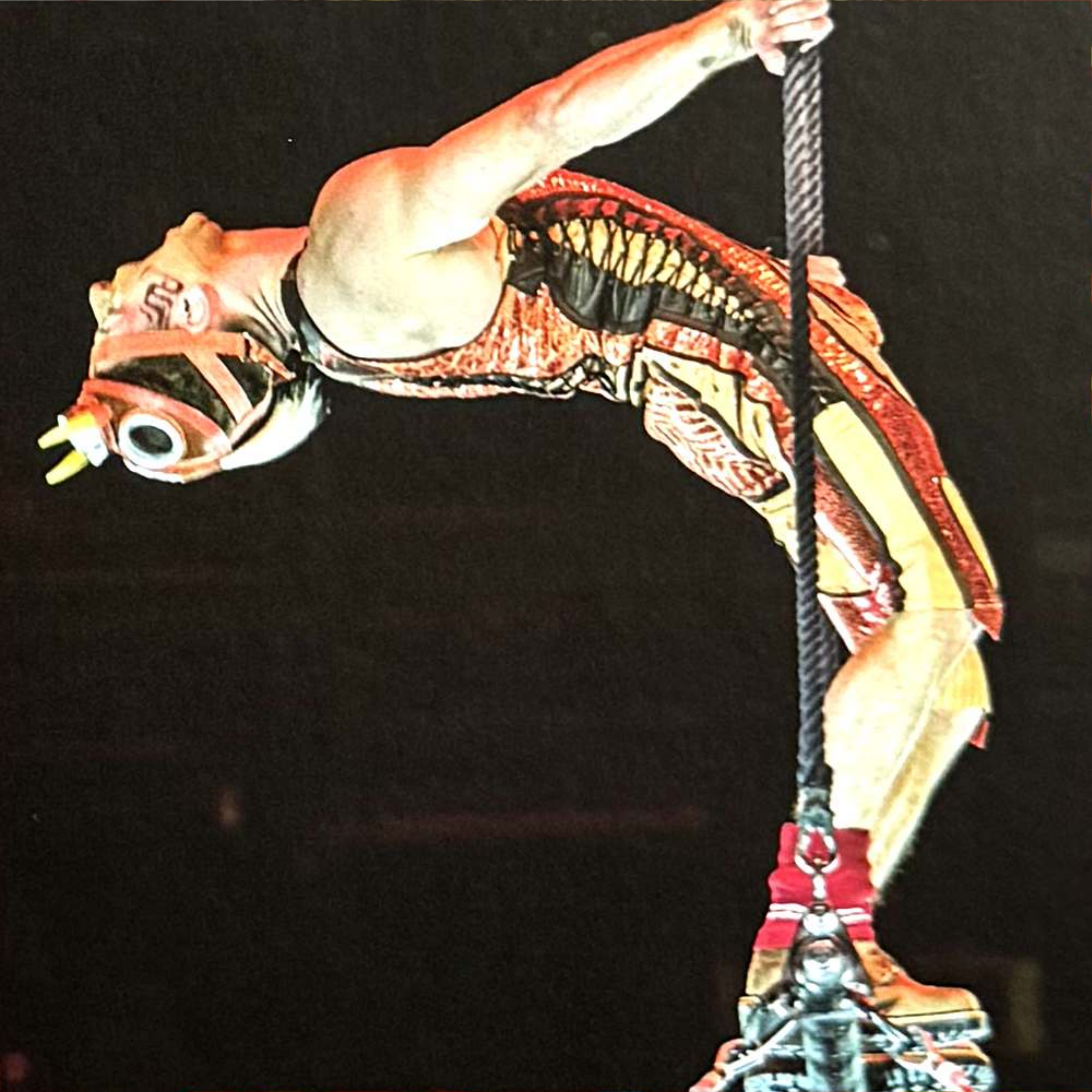
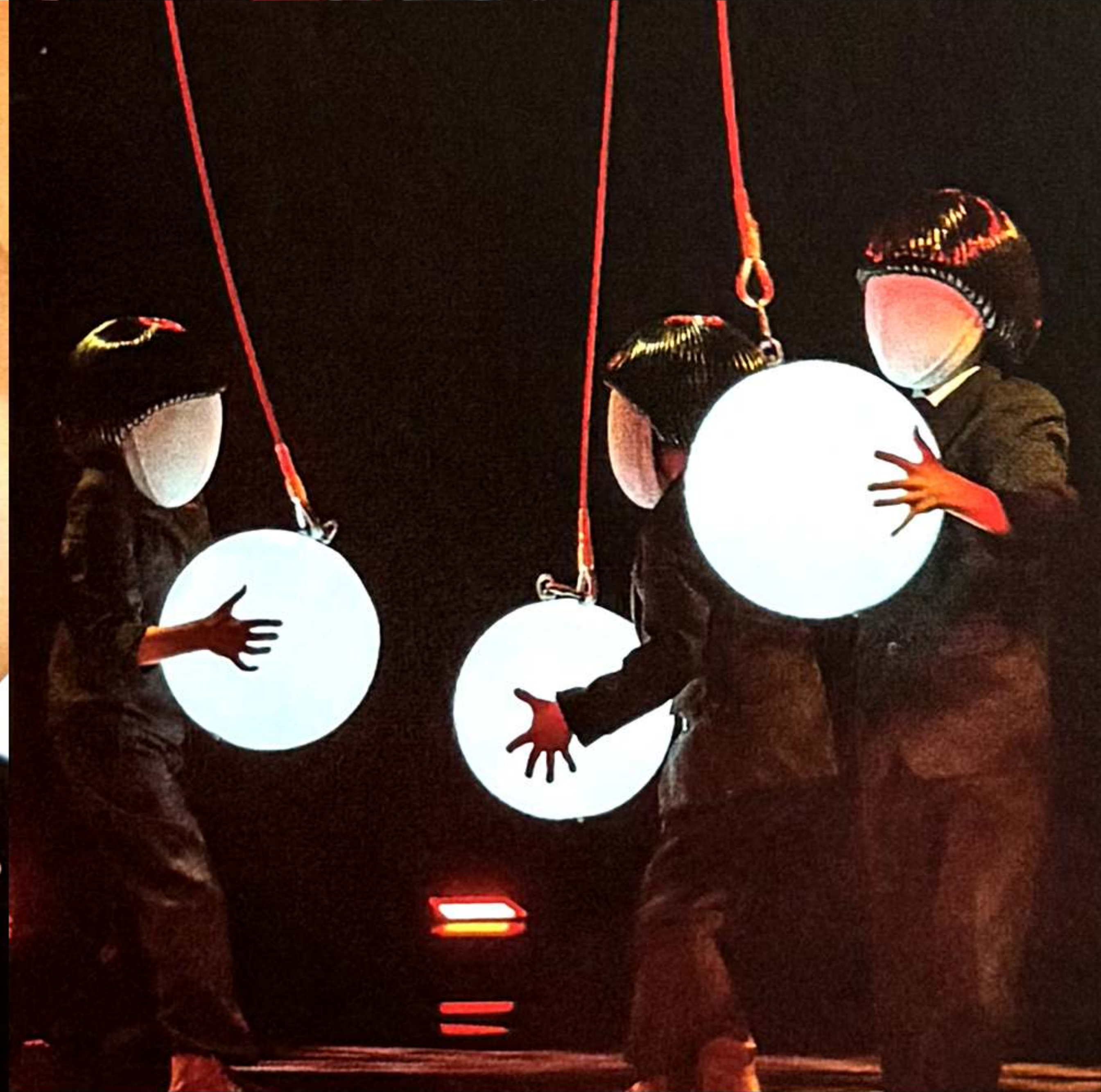
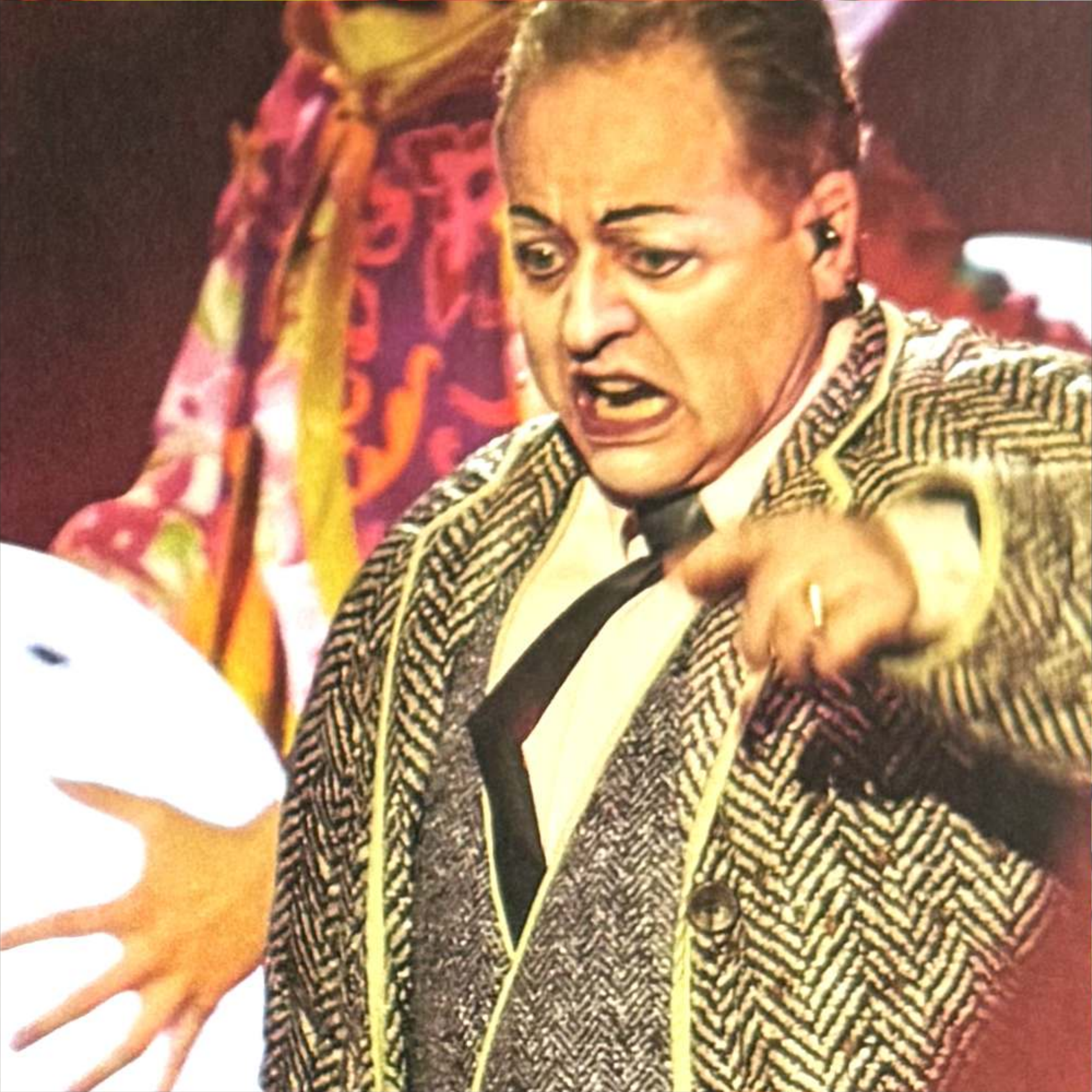
Being for the Benefit of Mr. Kite!

THE TOPSY-TURVY WORLD OF FAME GONE AWRY COMES TO LIFE. MR. KITE'S MACABRE CIRCUS IS POPULATED BY A DIZZYING FRENZY OF NIGHTMARISH CREATURES AND FACELESS CHARACTERS. INDICATIVE OF THE MEDIA FRENZY AND CONTROVERSY THAT SURROUNDED THE BEATLES DURING THEIR METEORIC RISE TO FAME, EXCERPTS FROM "CRY BABY CRY," SOUND EFFECTS FROM "GOOD MORNING GOOD MORNING," LAUGHTER FROM "PIGGIES," NOISES FROM "I WANT YOU (SHE'S SO HEAVY)" AND "HELTER SKELTER" AND AUDIO SNIPPETS OF THE BEATLES JOKING AROUND DURING RECORDING SESSIONS CAN BE HEARD THROUGHOUT THIS DELIRIOUS MIX. HIGHLIGHTED BY A SOLO PERFORMANCE, WITHIN THIS STAGE WORLD OF INSANITY, A CHARACTER REPRESENTING A METAPHORIC DEVIL COMMANDS THIS CRAZED PSYCHEDELIC MOMENT.

THE PRICE OF FAME

As every rose has its thorns, **The Beatles'** fame also had a darker side, and for a time pleasure flirted with paranoia. Hence the journey inside the circus of **Mr. Kite**, which represents the flip side of celebrity. The sequence that starts with "**Being for the Benefit of Mr. Kite!**" and culminates with "**Helter Skelter**" evokes the rollercoaster ride that Beatlemania had become. The following scene – **Help!** – is driven by the eponymous up-tempo song that is in fact a call for assistance – "Help me if you can, I'm feeling down" – made while **The Beatles** were at the pinnacle of their fame.









Help!

FOUR EXTREME SPORTS ATHLETES TAKE TO THE STAGE IN THIS FAST-PACED, NAIL-BITING NUMBER. THE SKATERS TAKE BLADING TO THE EXTREME, LEAPING 11-FOOT TALL RAMPS — AND EACH OTHER — WITH A CONTINUOUS BARRAGE OF FLIPS, TWISTS AND JUMPS.

RECONCILIATION

During the creative process, the show director says he harbored the illusion that he was somehow staging a virtual reunion of **The Beatles**, and that he could not avoid evoking the breakup of the band. But refusing to dwell on the tragic, he chose to stage a reconciliation — a rebirth.

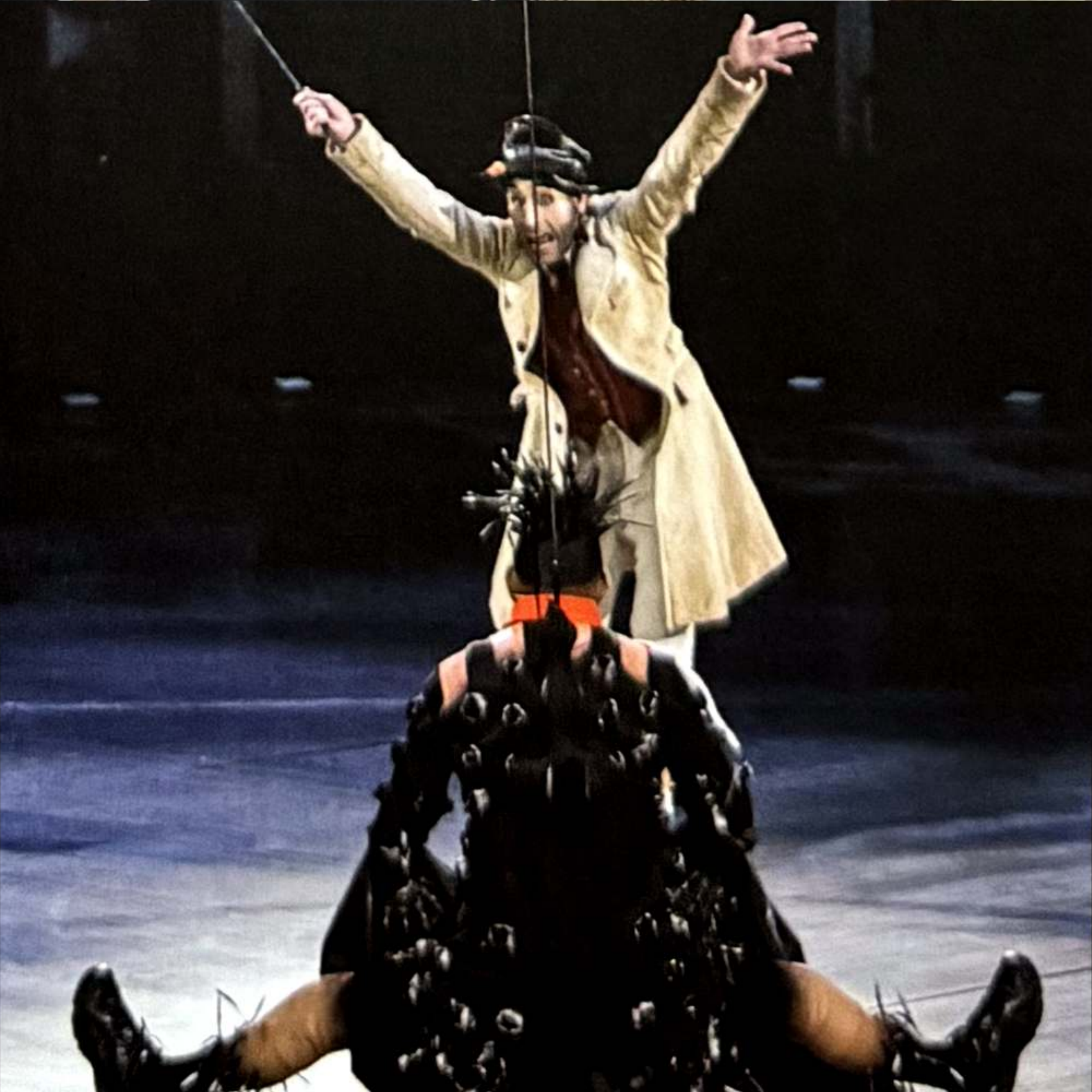
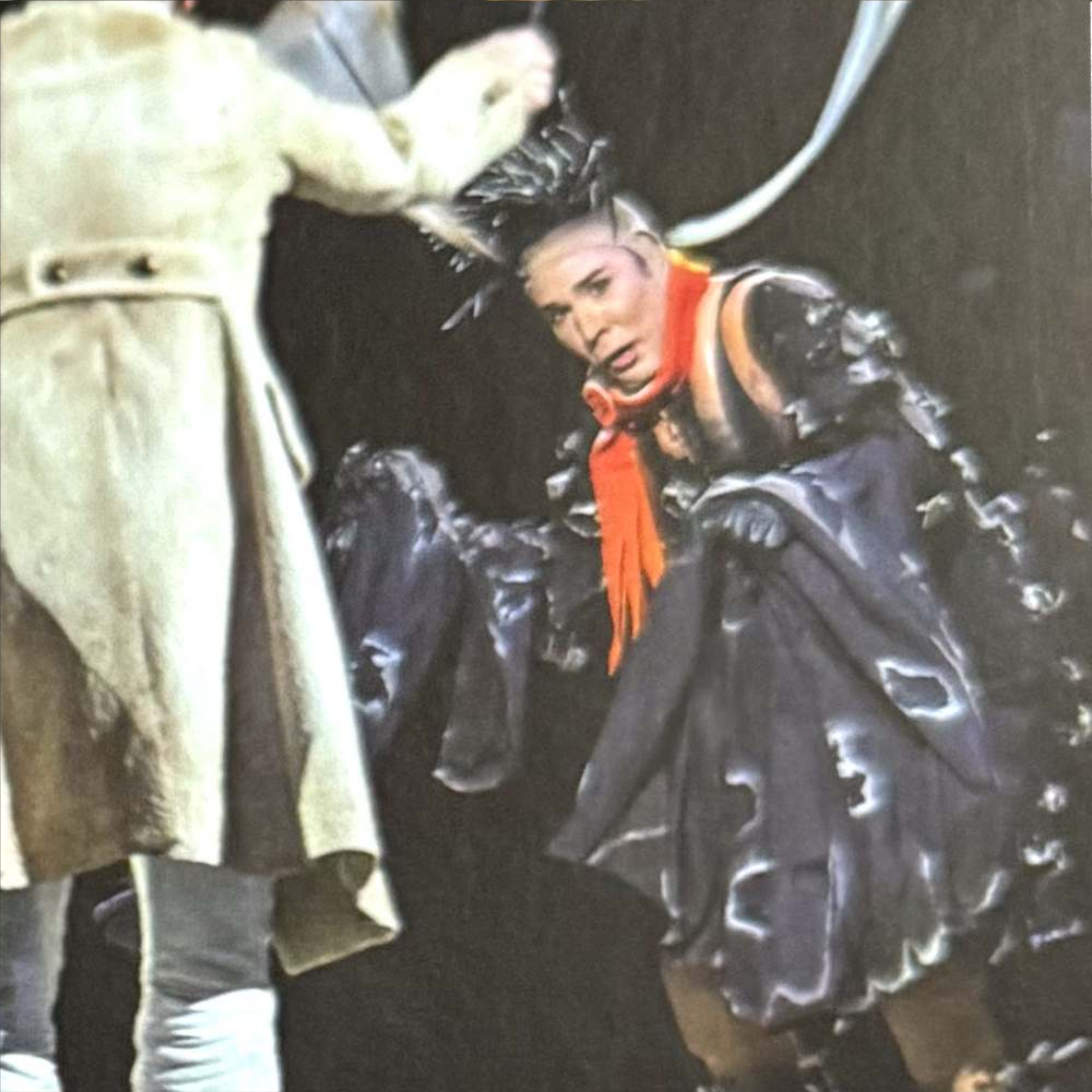
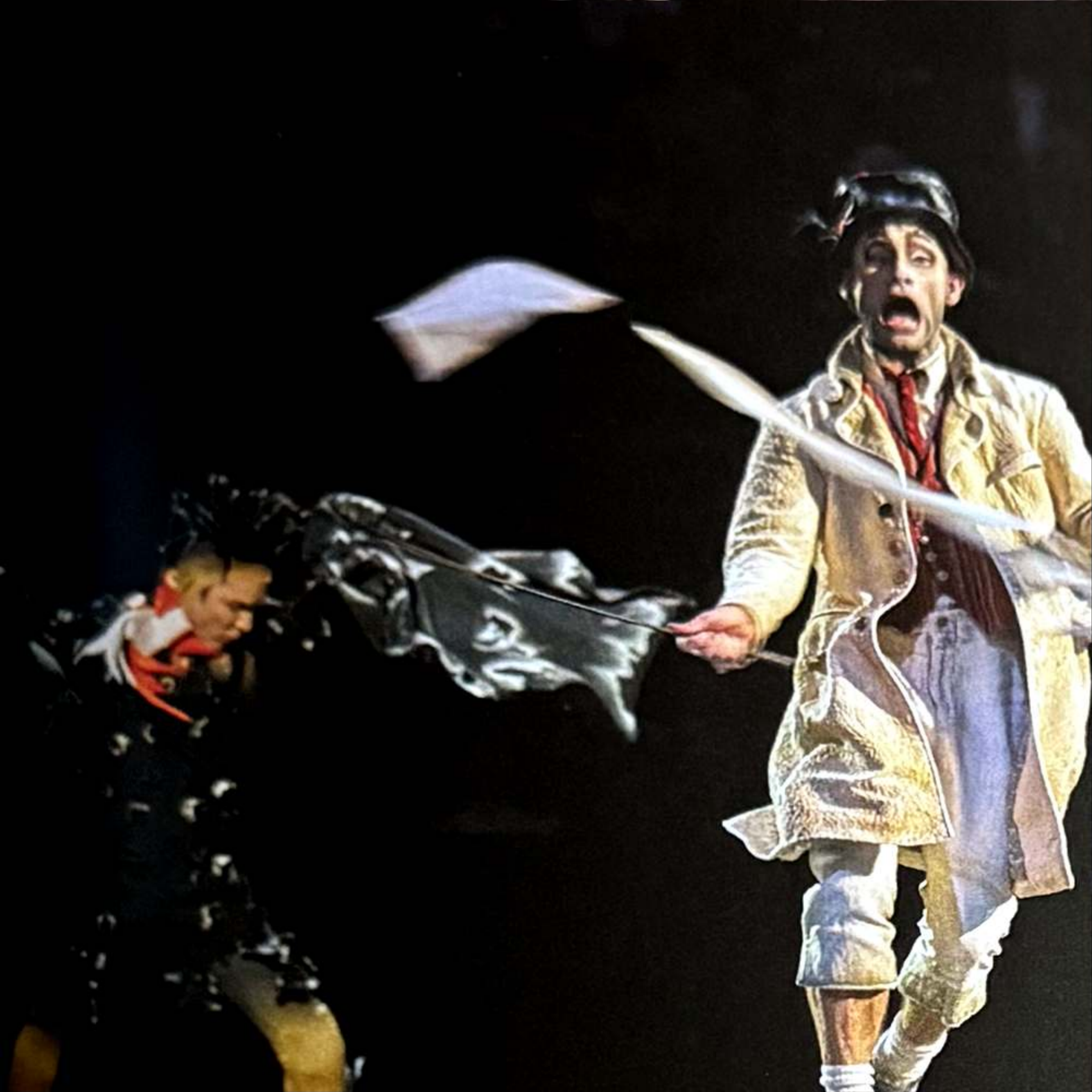
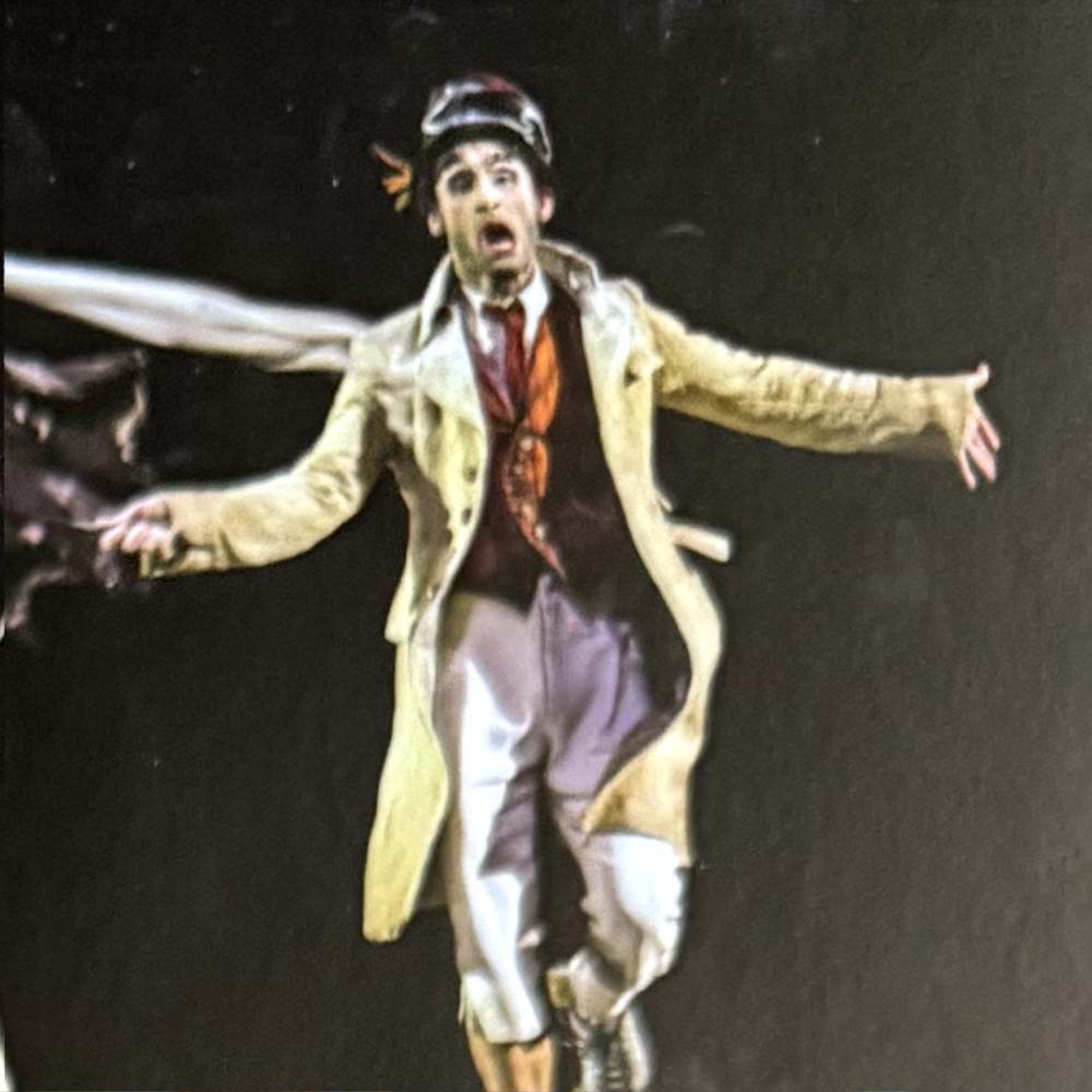
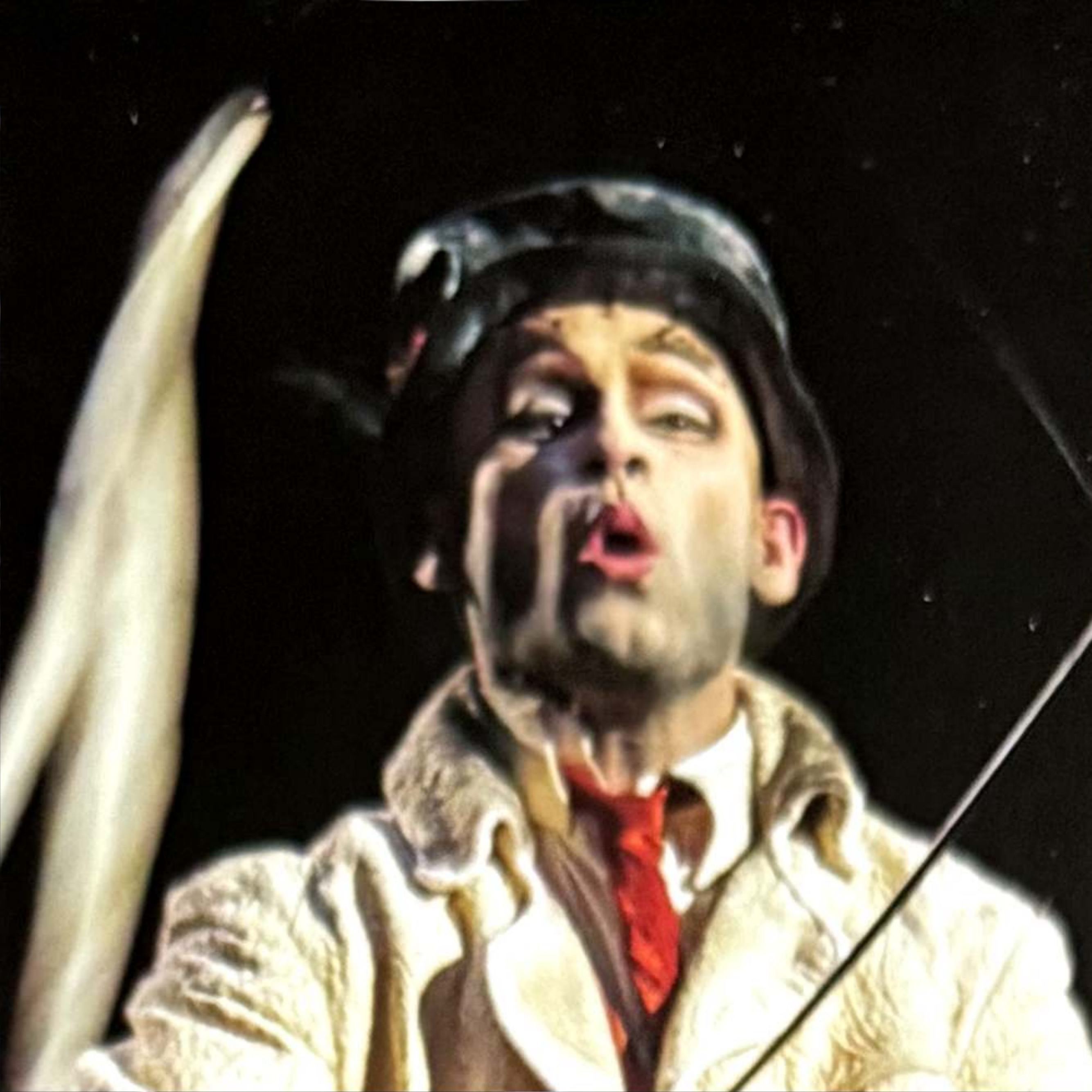
Blackbird

TAKEN FROM THE CONCEPT OF HOPE AND DIRECTLY RELATED TO THE LYRICS OF THE SONG, **LADY MADONNA** AND **SUGAR PLUM FAIRY** FACE THEIR NEW REALITY AND TOGETHER LEARN TO FLY AGAIN. THE ACT TRANSITIONS TO A COMEDIC MOMENT WITH AN INTERACTION BETWEEN **THE FOOL** AND A **BLACKBIRD**, WHERE THE FOOL VAINLY ATTEMPTS TO HELP A MANGLED, DISENCHANTED BLACKBIRD FIND ITS WINGS AND TAKE FLIGHT AGAIN.



INTO THE LIGHT OF THE DARK, BLACK NIGHT

For the show director, "**Blackbird**" represents the polemical and political face of **The Beatles**, and pays tribute to the emergence of the civil rights movement in the U.S. It is an encouragement to "take these broken wings and learn to fly," to fight for one's dignity on the long road to emancipation. Pregnant with her twelfth child, **Lady Madonna** is reunited with **Sugar Plum Fairy** in a heartfelt nod to the trials and tribulations of everyday life in a world fraught with inequality.





UNBUTTON YOUR STARCHED, WHITE SHIRT

Mr. Piggy is an aristocratic traditionalist and a staunch opponent of the new culture fueled by rock 'n' roll. He eventually partakes in the tea ritual, getting more and more sucked into the youthful revolution of love and freedom. It's time to care about what goes on around!

MR. PIGGY





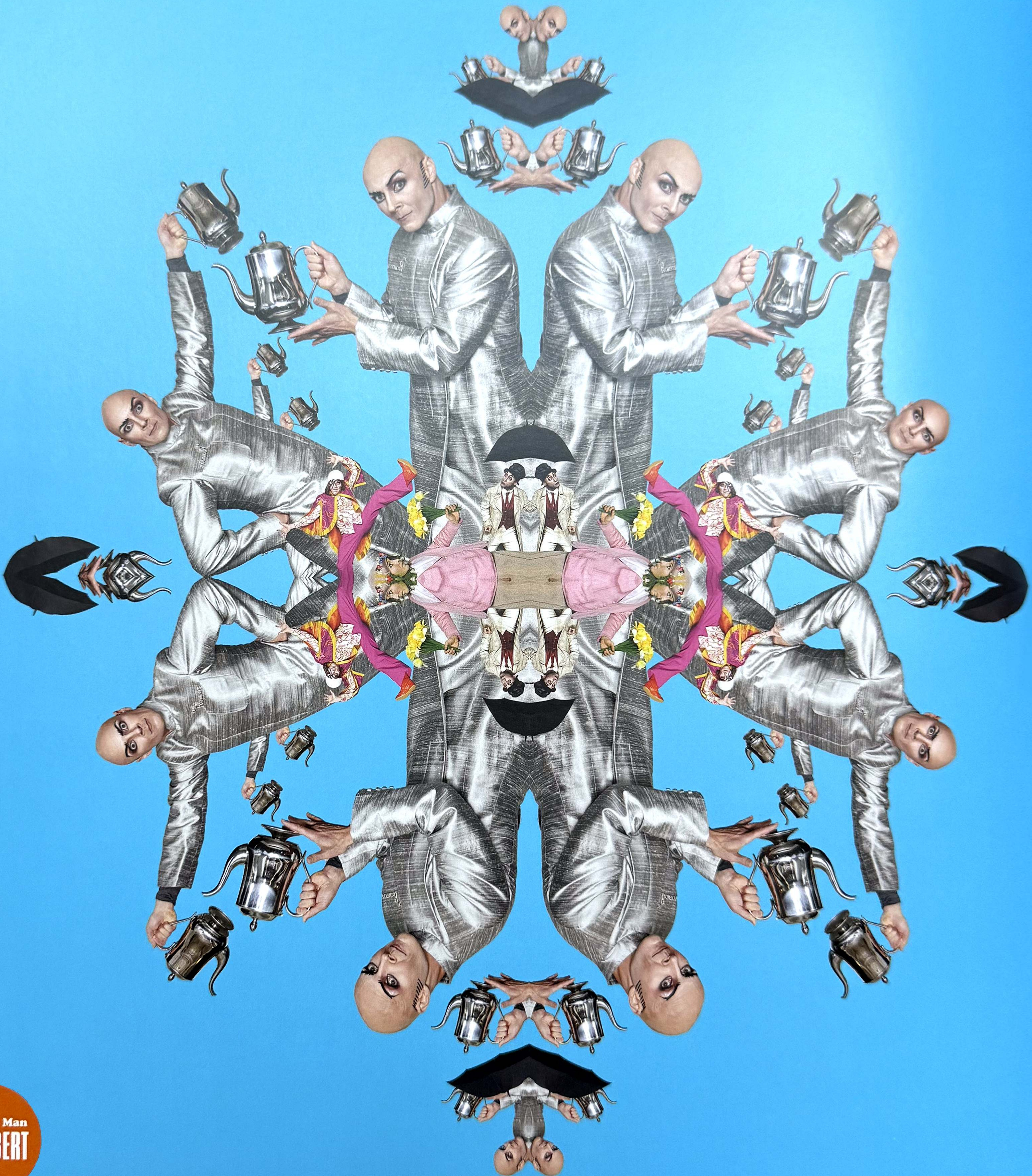


Strawberry Fields Forever

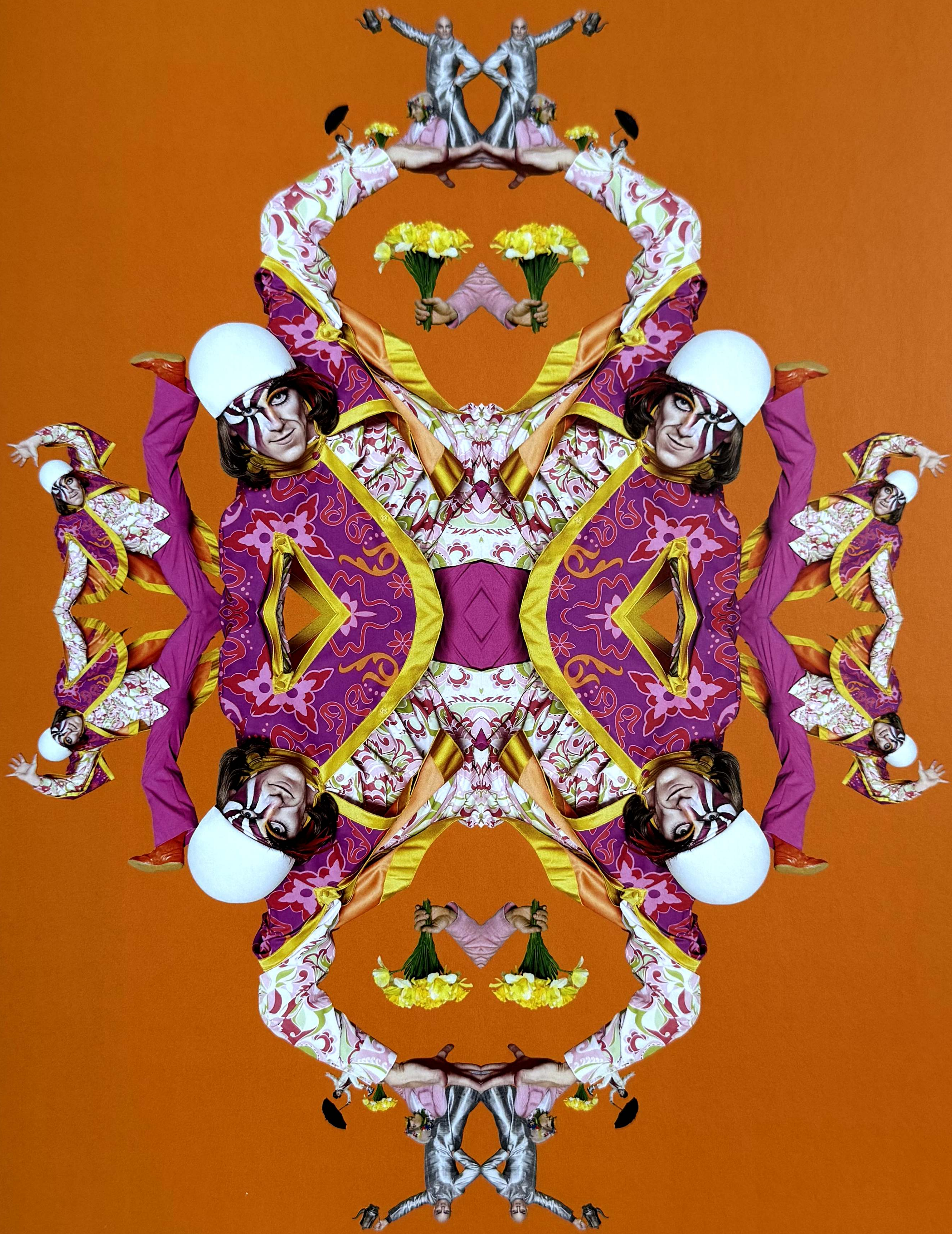
ASSEMBLED AROUND A MYSTERIOUS PIANO, DOCTOR ROBERT INTRODUCES HIS COMPANIONS ON THIS UNIQUE JOURNEY TO AN UNUSUAL TEA-DRINKING RITUAL. A EUPHEMISTIC STIMULANT LAUNCHES THEM AND THE SHOW ITSELF ON A PSYCHEDELIC TRIP. THE SURREAL "STRAWBERRY FIELDS FOREVER" IS UNDERSCORED IN THE CLOSING STAGES BY "PENNY LANE," "IN MY LIFE," "PIGGIES" AND "HELLO GOODBYE."

THE MUSIC IS TIMELESS

As the great **George Martin** said: "Every generation, as it grows up, finds **The Beatles** for themselves. My children did, and now my grandchildren. With this show, we see how it will go on."



Nowhere Man
DR. ROBERT





Nowhere Man
PINK



Nowhere Man
THE FOOL

Parade

SGT. PEPPER'S LONELY HEARTS CLUB BAND COMES BACK TO LIFE IN ITS FULL REGALIA IN A MOMENT OF HALLUCINOGENIC HILARITY. CONTINUING THE EXPERIMENTAL JOURNEY, THE PARADE EMERGES, REBORN WITH INSTRUMENTS IMBUED WITH FANTASY AND WHIMSY.





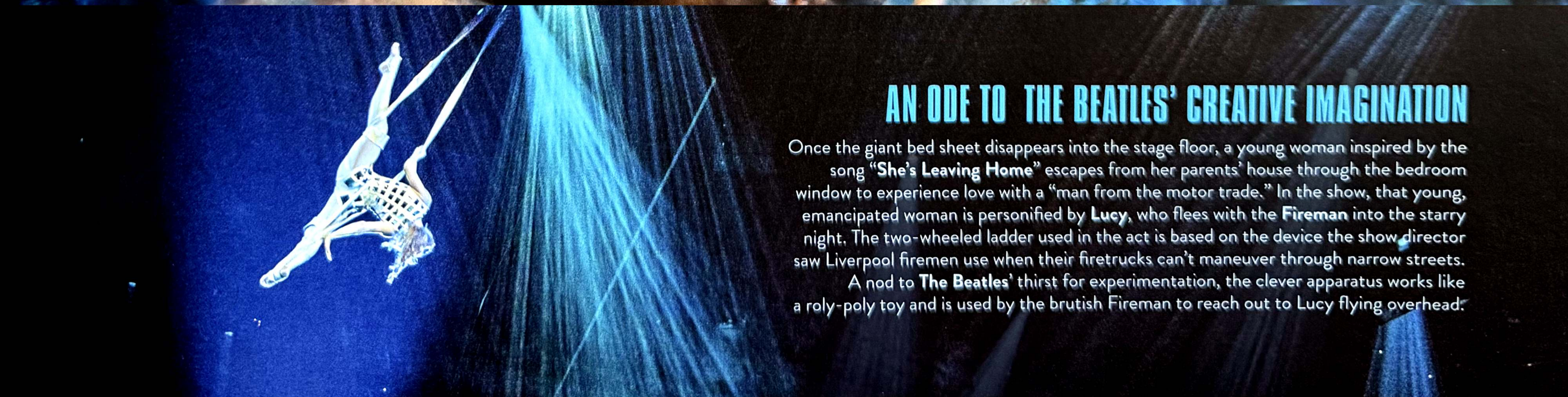
Within You Without You

"TURN OFF YOUR MIND, RELAX AND FLOAT DOWNSTREAM"...
HERE THE KIDS OF LIVERPOOL ARE TAKEN ON A WILD RIDE ATOP
A BILLOWING BED SHEET, A VISUAL PSYCHEDELIC STREAM,
WHICH ENVELOPS THE AUDIENCE, LAUNCHING THEM ON A
MAGICAL JOURNEY. "WITHIN YOU WITHOUT YOU" CAN BE HEARD
OVER THE DRUMS FROM "TOMORROW NEVER KNOWS."



Lucy in the Sky with Diamonds

THE TRIP CONTINUES WITH THE GLITTERING DAUGHTER OF THE HEAVENS, **LUCY**, SOARING THROUGH THE AIR IN THIS AERIAL CONTORTION NUMBER. CONNECTING WITH THE EARTHY **FIREMAN** WHO KEEPS HER ALOFT, LUCY LETS HER HAIR DOWN AND REJOICES IN THIS MOMENT OF EXALTATION.



AN ODE TO THE BEATLES' CREATIVE IMAGINATION

Once the giant bed sheet disappears into the stage floor, a young woman inspired by the song "**She's Leaving Home**" escapes from her parents' house through the bedroom window to experience love with a "man from the motor trade." In the show, that young, emancipated woman is personified by **Lucy**, who flees with the **Fireman** into the starry night. The two-wheeled ladder used in the act is based on the device the show director saw Liverpool firemen use when their firetrucks can't maneuver through narrow streets.

A nod to **The Beatles'** thirst for experimentation, the clever apparatus works like a roly-poly toy and is used by the brutish Fireman to reach out to Lucy flying overhead.

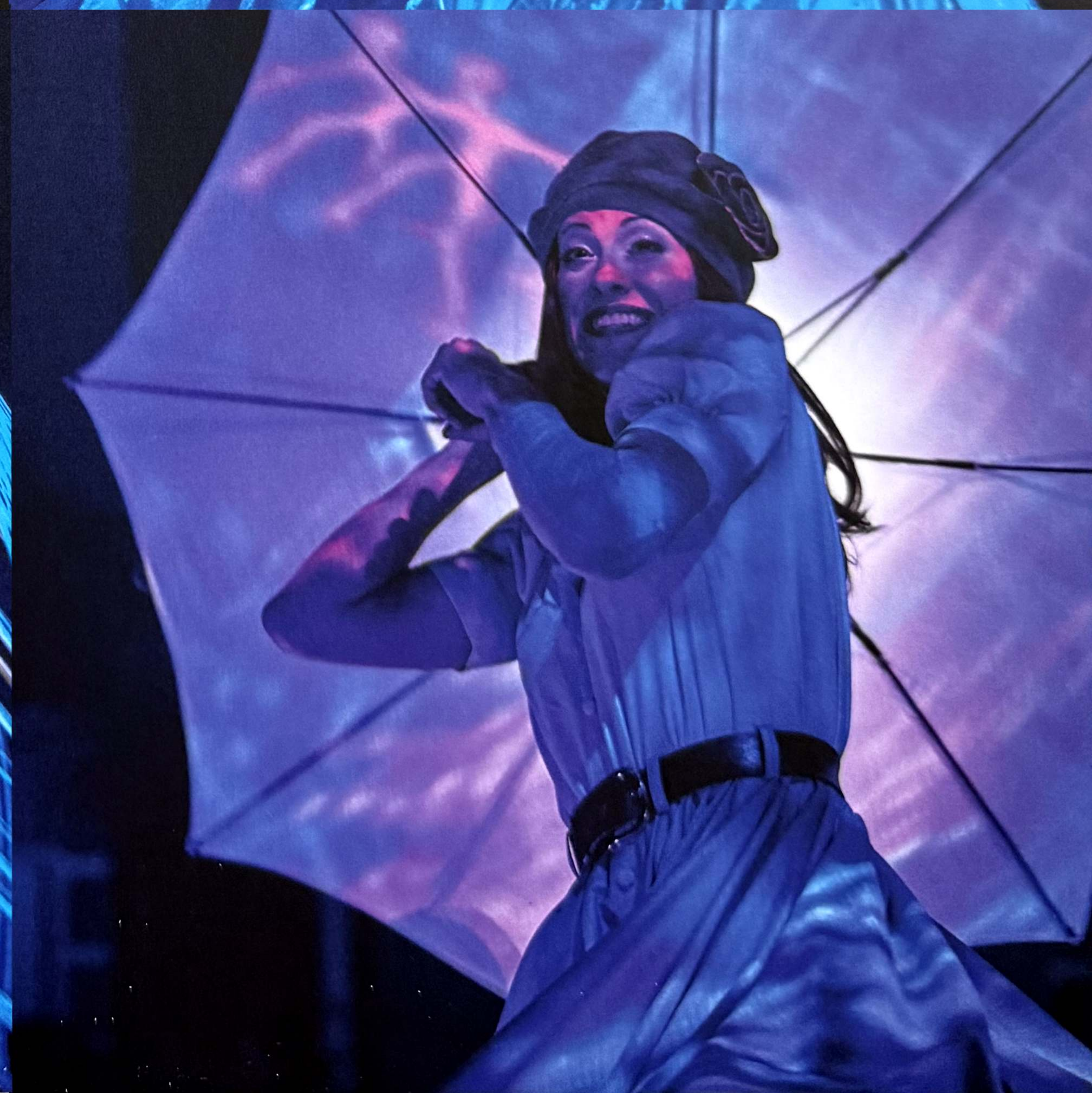
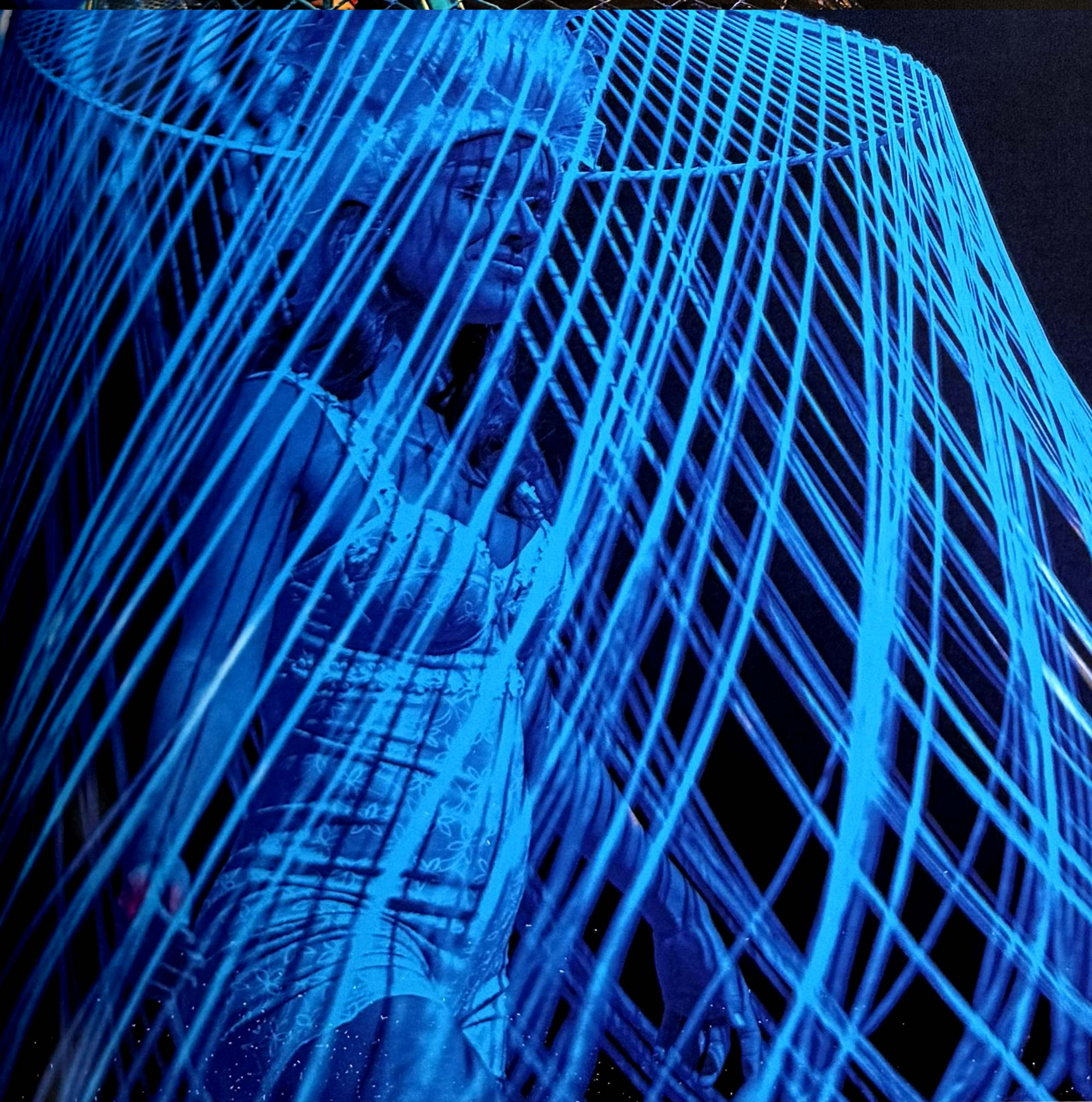
Octopus's Garden

THE SURREAL VOYAGE TAKES A PLUNGE INTO THE OCTOPUS'S GARDEN, WHERE A HOST OF CHARACTERS FROM THE SHOW ACCOMPANIED BY MARINE CREATURES PERFORM A SLOW-MOTION AQUATIC BALLET. IMAGES OF RINGO STARR CAN BE SEEN IN THE PROJECTIONS AS HE BUBBLES THROUGH THIS UNDERWATER WORLD.

PSYCHEDELIC REBIRTH

A real crowd pleaser, the luminous **Octopus's Garden** scene takes us from the sky to an underwater world for a whimsical and surreal parade into **Ringo's** song. From the desolation of the post-war era to the utopian dream of the sixties, this tableau evokes the idea of rebirth and renewal.

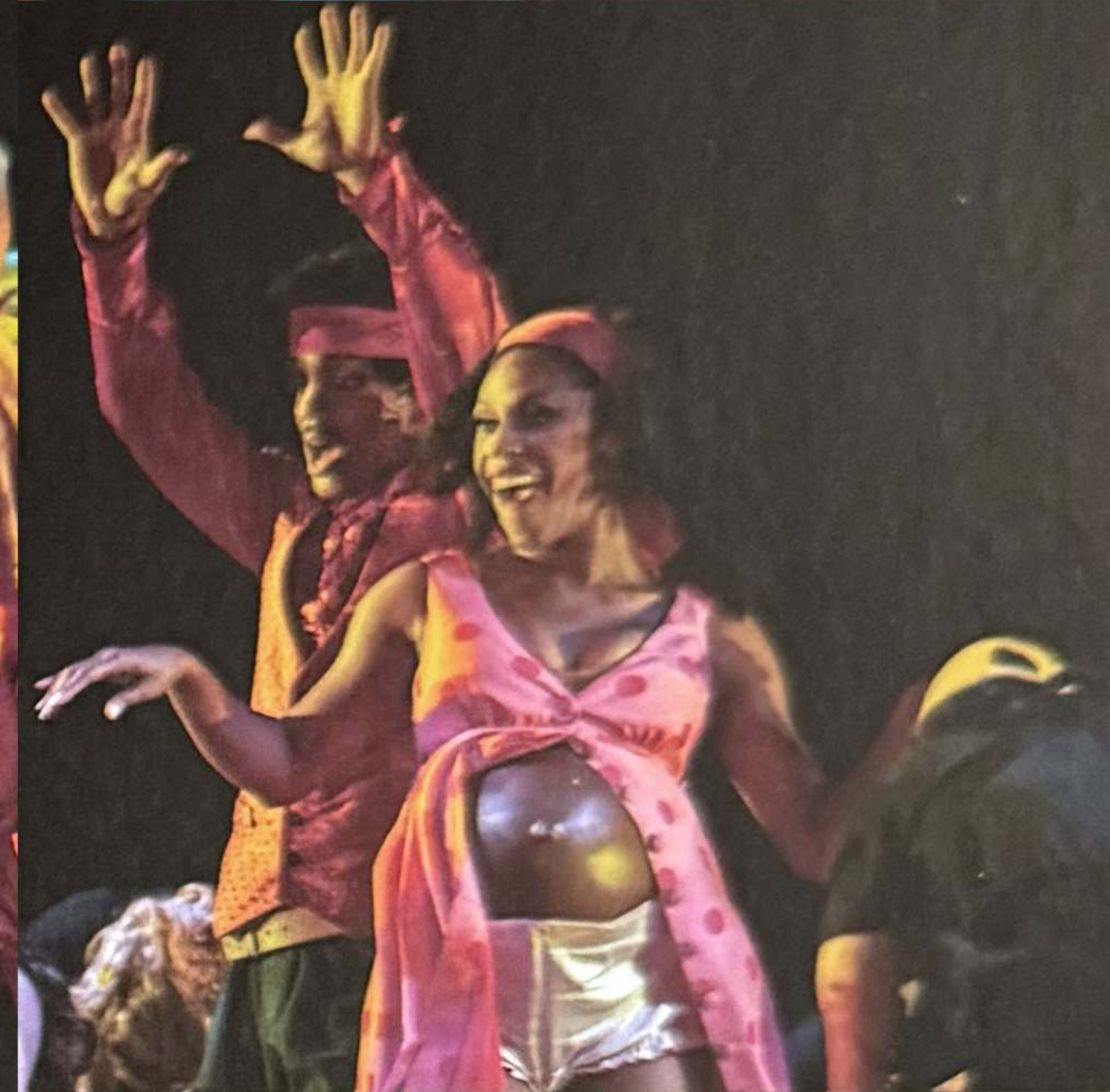
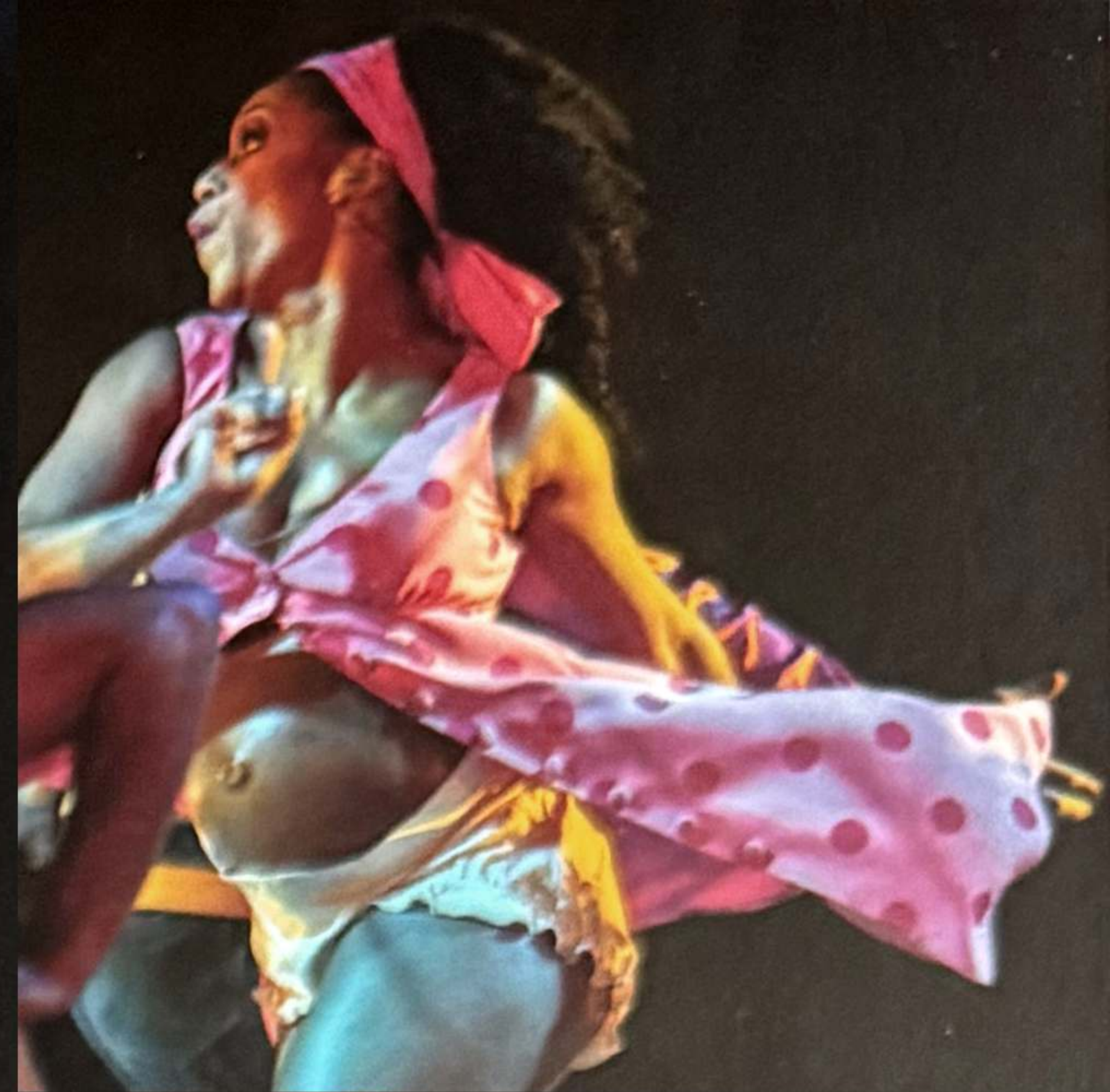
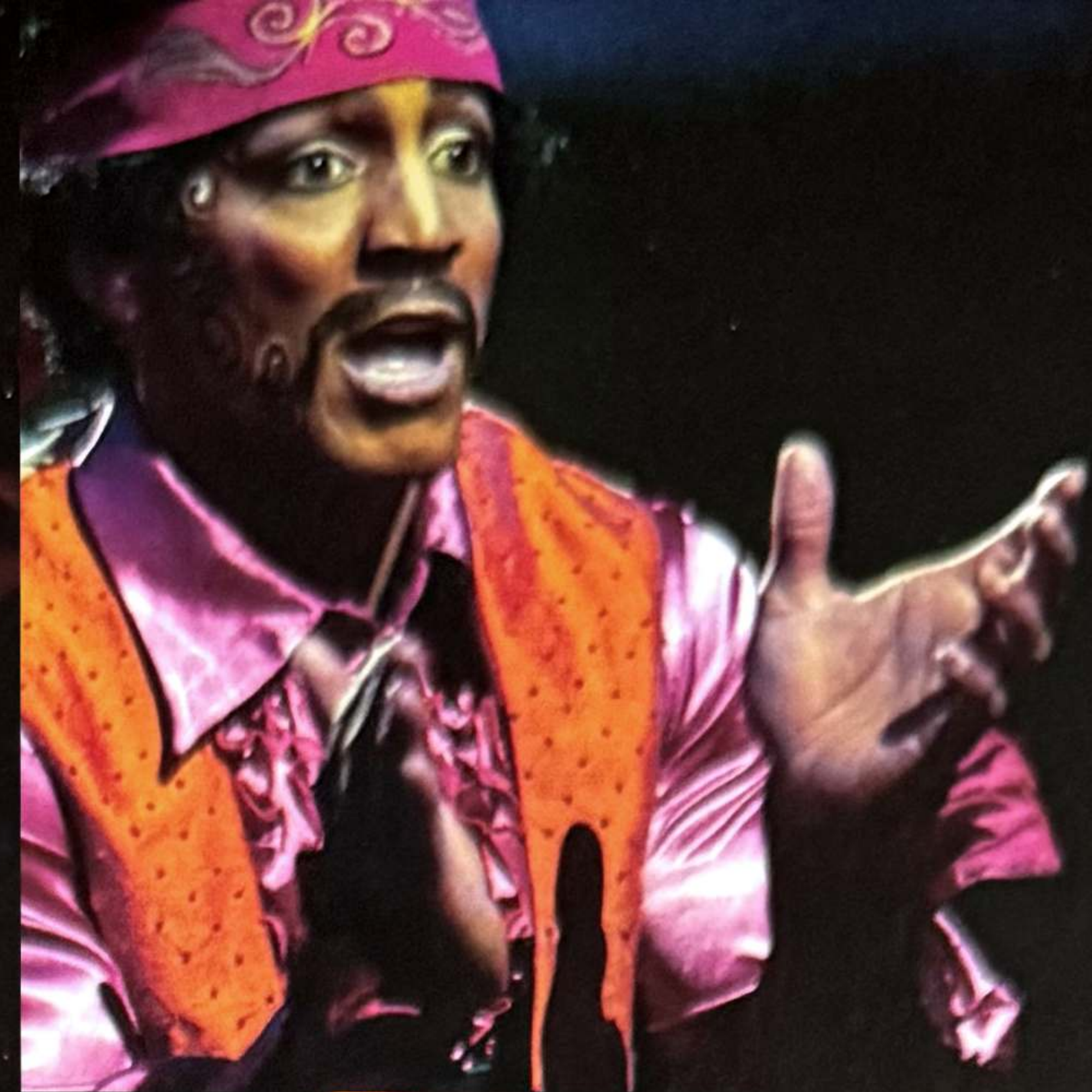






Lady Madonna

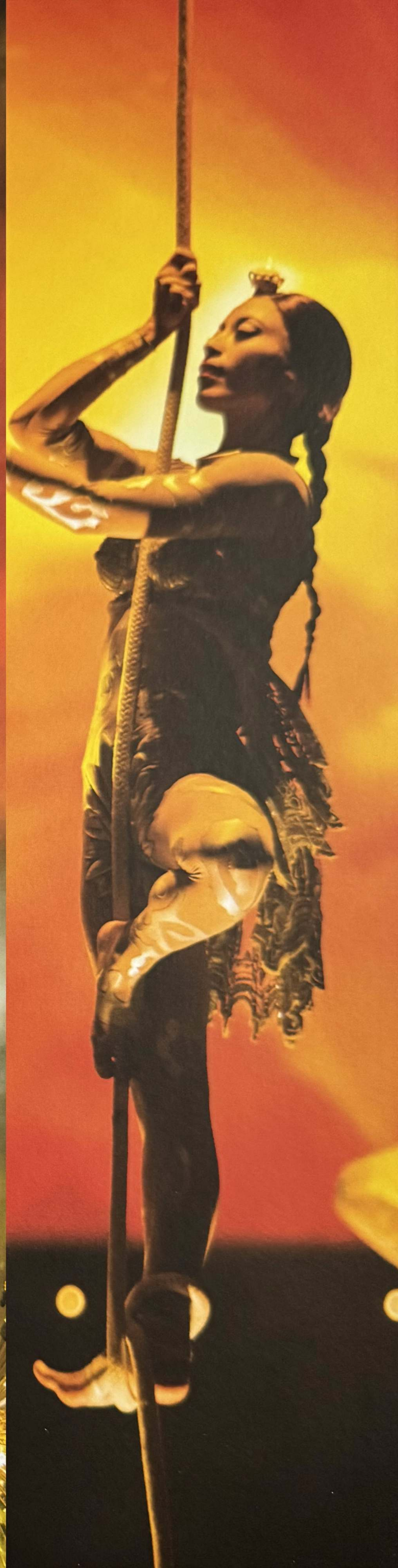
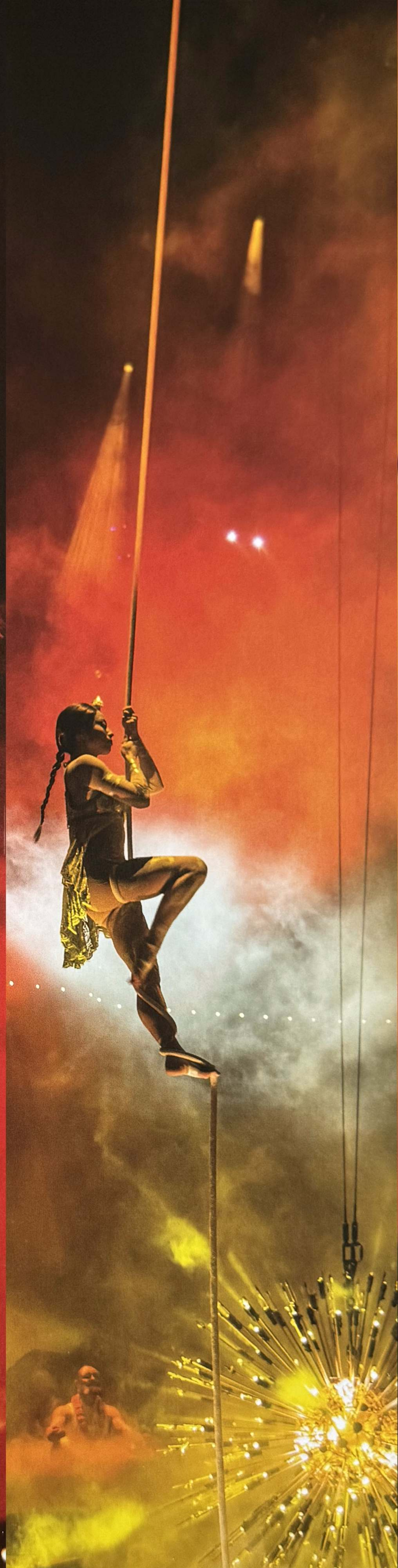
CELEBRATING THE STRENGTH, BEAUTY AND COURAGE OF MOTHERHOOD, **LADY MADONNA** DANCES WITH CHILDREN AT HER FEET. THE DANCE ENSEMBLE PERFORMS HIGH-ENERGY CHOREOGRAPHY INSPIRED BY A DANCE STYLE CALLED "GUMBOOTS" AND LED BY THE CHARACTERS OF **SUGAR PLUM FAIRY** AND LADY MADONNA, ALL THE WHILE INTERACTING WITH VIBRANT PROJECTIONS ON THE STAGE. IT'S A CELEBRATION OF LOVE IN ALL ITS JOYS AND HARDSHIPS.



A full-page photograph of an aerial contortionist performing on a pole. The performer is a woman with dark hair, wearing a gold and black patterned costume with a wide, ruffled skirt. She is in a dynamic pose, holding the pole with her right hand and foot, with her left leg bent and her torso arched. The background is a warm, orange-red gradient, suggesting a sunset or sunrise. A large, bright, golden sunburst light is visible in the upper right corner, and several smaller spotlights are visible in the background.

Here Comes the Sun

THIS TRANQUIL MOMENT OF ENLIGHTENMENT IS THE CLIMAX OF THE PSYCHEDELIC TRIP, BRIDGING WESTERN VALUES AND EASTERN CULTURE. INSPIRED BY THE DANCE OF KRISHNA, FOUR FEMALE ARTISTS PERFORM AERIAL CONTORTION AND YOGA IN A GARDEN OF CONTEMPLATIVE LIGHT, EVOKING THE SPIRITUAL JOURNEY TAKEN BY THE BEATLES AND THEIR NEWFOUND STATE OF CONSCIOUSNESS.





AN ERA OF PEACE AND HARMONY

“**Here Comes the Sun**,” the opening song on the B-side of the **Abbey Road** album, heralds a new era of peace and harmony, which in **The Beatles LOVE** segues naturally into the “rebellious” **Come Together** scene.

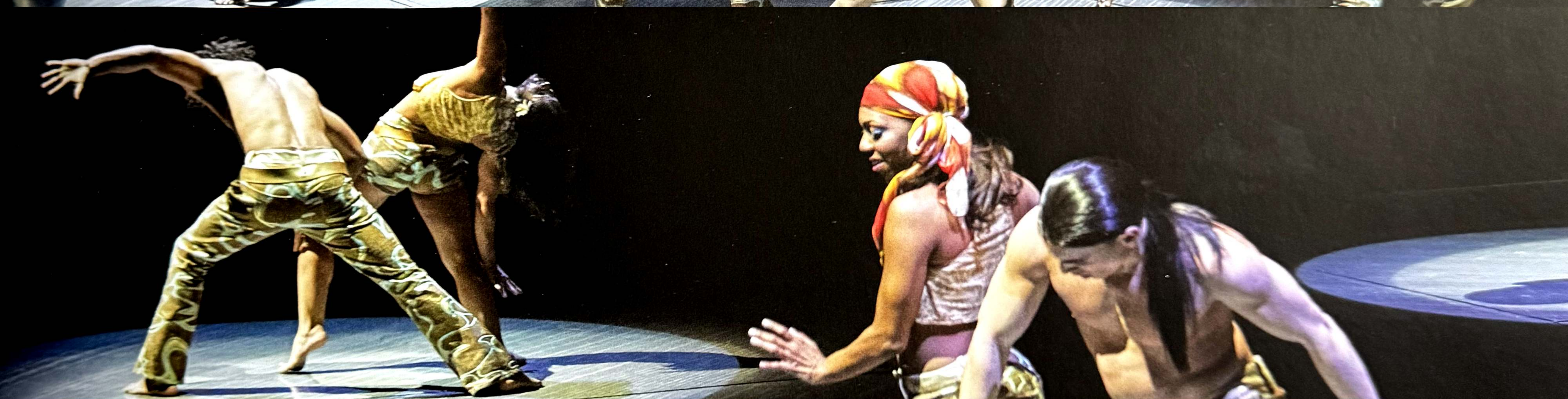
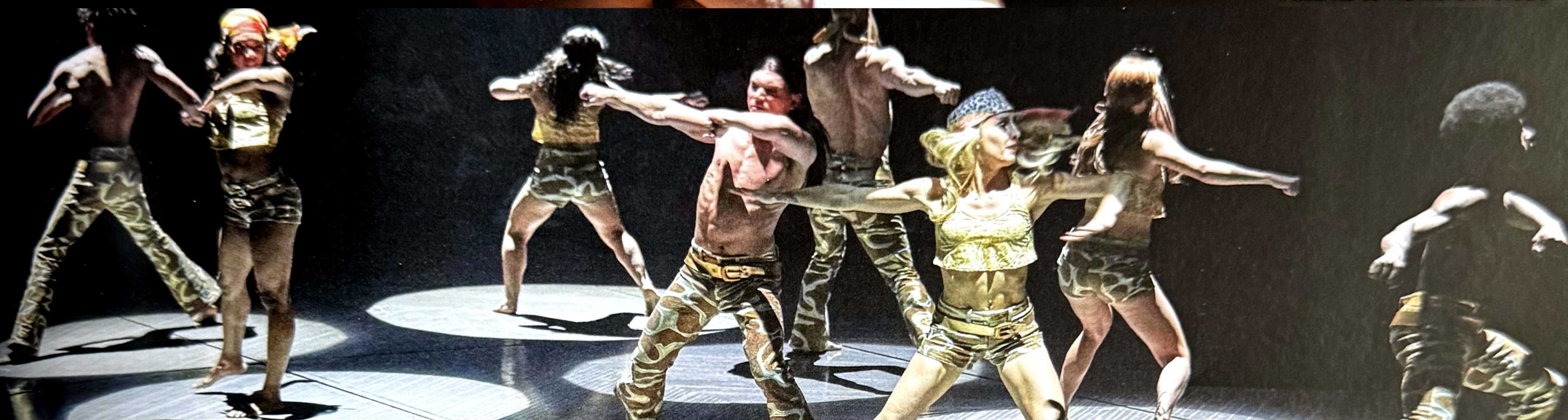






Come Together

THIS SENSUAL DANCE IS AN UNBRIDLED RELEASE OF SEXUAL ENERGY, WRAPPED IN A POLITICAL STATEMENT OF THE TIMES. IT'S AN EXHIBITION OF FREE LOVE IN REBELLION OF THE ACCEPTED CONVENTIONS OF ORDER.





A CRY FOR FREEDOM

The Beatles are contemporary to a sense of community and a coming together that were forming in a time of great strife. In the director's mind, the music of The Beatles ultimately had a collective effect that inspired an entire generation to challenge convention, and to offer peace and love as an alternative to war and money. In this sense, "**Come Together**" is a cry for freedom.

Hippie
BLAIR







Revolution

IN THIS ENERGETIC TRAMPOLINE PERFORMANCE, LONG-HAIRED FREE SPIRITS PLAYFULLY ATTEMPT TO TAME AND JOSTLE THE AUTHORITIES WITH THEIR DARING, FAST-PACED ACROBATICS.

ON THE LOVE ALBUM

The music of **The Beatles** is made up of the band's albums and recordings themselves, including the hidden treasures and alternate takes revealed to the world in **The Beatles Anthology**. Then there are the tracks from **The Beatles LOVE** album, which are a unique testament in and of themselves. The show director designed scenes around **George** and **Giles Martin**'s brilliantly inventive mixes and proposed his own ideas for tracks. As George put it in his introduction to the LOVE album: "It was a two-way creation and for us similar to writing music for a film."



Peace & Love





While My Guitar Gently Weeps

A FEMALE DANCER PONDS THE SAD LONELINESS OF UNREQUITED LOVE. SHE CONTEMPLATES HER PAST IN A SOULFUL DANCE, REMEMBERING LOVE LOST BUT NOT FORGOTTEN IN A WORLD WHERE THE SEARCH GOES ON TO FIND HER TRUE LOVE. ACCOMPANIED BY A HAND-DRAWN VISUAL, THEY DANCE TOGETHER IN A WORLD OUTLINED WITH ELEMENTS OF EVERYDAY LIFE.





ELECTRIC YET UNPLUGGED

When the director heard the crisp and beautifully haunting demo version of **George Harrison's "While My Guitar Gently Weeps,"** in which we hear only George's voice and his acoustic guitar, he was dead set on using it in the show.

Olivia Harrison and her son **Dhani** ultimately agreed to showcase this exquisite gem, later augmented by a lush accompaniment of strings written for **LOVE** by **George Martin**. It might be the "unplugged" version, but it's electric through and through. In the act, **Eleanor Rigby** dances with her lost love in a powerful artistic moment, a fitting prelude to the seminal "A Day in the Life."

A Day in the Life

THIS SOMBER YET WHIMSICAL TALE FEATURES A DRAMATIC AERIAL STRAPS ACT AND A POETIC RECOUNTING OF PERSONAL LOSS AND ETERNAL LOVE. TOLD THROUGH AN INTERPRETATION OF PERSONAL TRAGEDY, THE CLOCK WINDING BACK ONSTAGE STOPS PRECISELY AT THE MOMENT **JOHN LENNON** WAS LOST TO THIS WORLD, AT 10 MINUTES TO 10.

END OF A DREAM

After a long silence, when the last bars of "**While My Guitar Gently Weeps**" have faded, we hear John's voice calling for a sound check and counting time in his deep voice with the words "Sugar Plum Fairy, Sugar Plum Fairy," as he often did. Then "**A Day in the Life**" begins. Slowly, **Sgt. Pepper** ushers "all the lonely people" onto the stage as young John dreams of his mother at his bedside and witnesses her passing – a life-changing event that was to become a defining force in his creative identity. When the makeshift VW Beetle explodes on stage in slow motion, the visual metaphor symbolizes not only the passing of John's mother, but also the breakup of **The Beatles** and John's horrific demise. The dream was over.

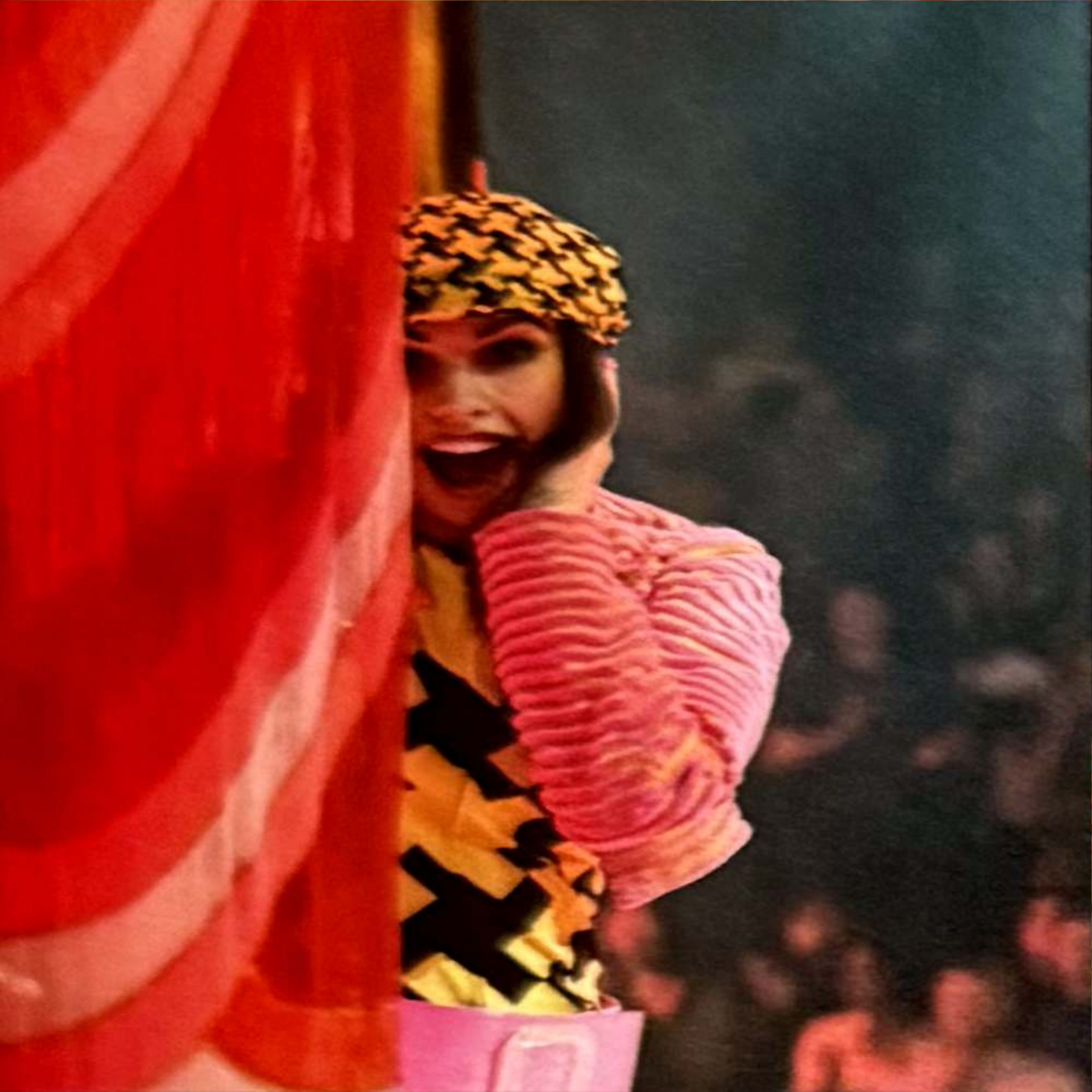




Sgt. Pepper (reprise)

IN THIS EXPLOSION OF JOY, ARTISTS SOAR ON LATEX TUBES AND KOREAN ROPES
AS THE ENTIRE CAST REVELS IN BEATLEMANIA EUPHORIA WITH THE AUDIENCE.





Hey Jude

RED POPPY PETALS SWIRL AS A SYMBOL OF REMEMBRANCE WHILE THE CONSOLING LYRICS AND SOOTHING MELODY OF THE CLASSIC ANTHEM ARE A CHANT OF RECONCILIATION, REMINDING US "TO TAKE A SAD SONG AND MAKE IT BETTER."







LOVE Is All You Need

Apart from the music, the friendship and the rock 'n' roll that one readily associates with **The Beatles**, the band exudes a generosity of spirit and a greatness that continues to touch generations of music lovers; rather than nostalgia, their music radiates light. For **Dominic Champagne**, it's somewhat ironic that the week the show premiered in Las Vegas in 2006, state-of-the-art bombs were being tested at a nearby military base, and here was *Cirque du Soleil* staging a show called **LOVE!** The music and messages of The Beatles, in all their radiant light, youthful energy and power of inspiration, are necessary and still highly relevant today. As the four Kabuki curtains came down showing images of the four Beatles and the premiere of the show came to an end, the director recalls that many spectators lingered inside the theater, as if they had just experienced something bigger than a mere show, and wanted to savor this historic moment.



Guy Laliberté
GUIDE, SHOW CONCEPT CREATOR

In every era throughout history, young people with enormous talent have come forth and profoundly shaken up the world around them. These talents have set in motion a whirlwind of new ideas that have crossed over disciplines and instigated creative movements of change. Over 20 years ago, a troupe of young performers, just starting out under the name of “Cirque du Soleil,” set out to reinvent the circus. More than 40 years ago, a group of young and exuberant musicians reinvented the music of generations through their daring and energy. Kindred spirits, **LOVE** was born out of my personal friendship and profound admiration for the late **George Harrison**. Artistic rebels like myself, **The Beatles** challenged the world to open their minds, spirits and imaginations through music. That legacy is still very much alive today, thanks to **Paul, Ringo, Olivia** and **Yoko**, who have pursued this new artistic adventure to honor George’s spirit. We are extremely proud to invite you to join us on this extraordinary adventure of **LOVE**. Come along as we explore the magical landscape created by The Beatles, which has cast its spell upon generation after generation.

I hope that you will feel the passion of the creators, cast and crew who have made this show such a celebration of love and friendship.

Enjoy!



Dominic Champagne

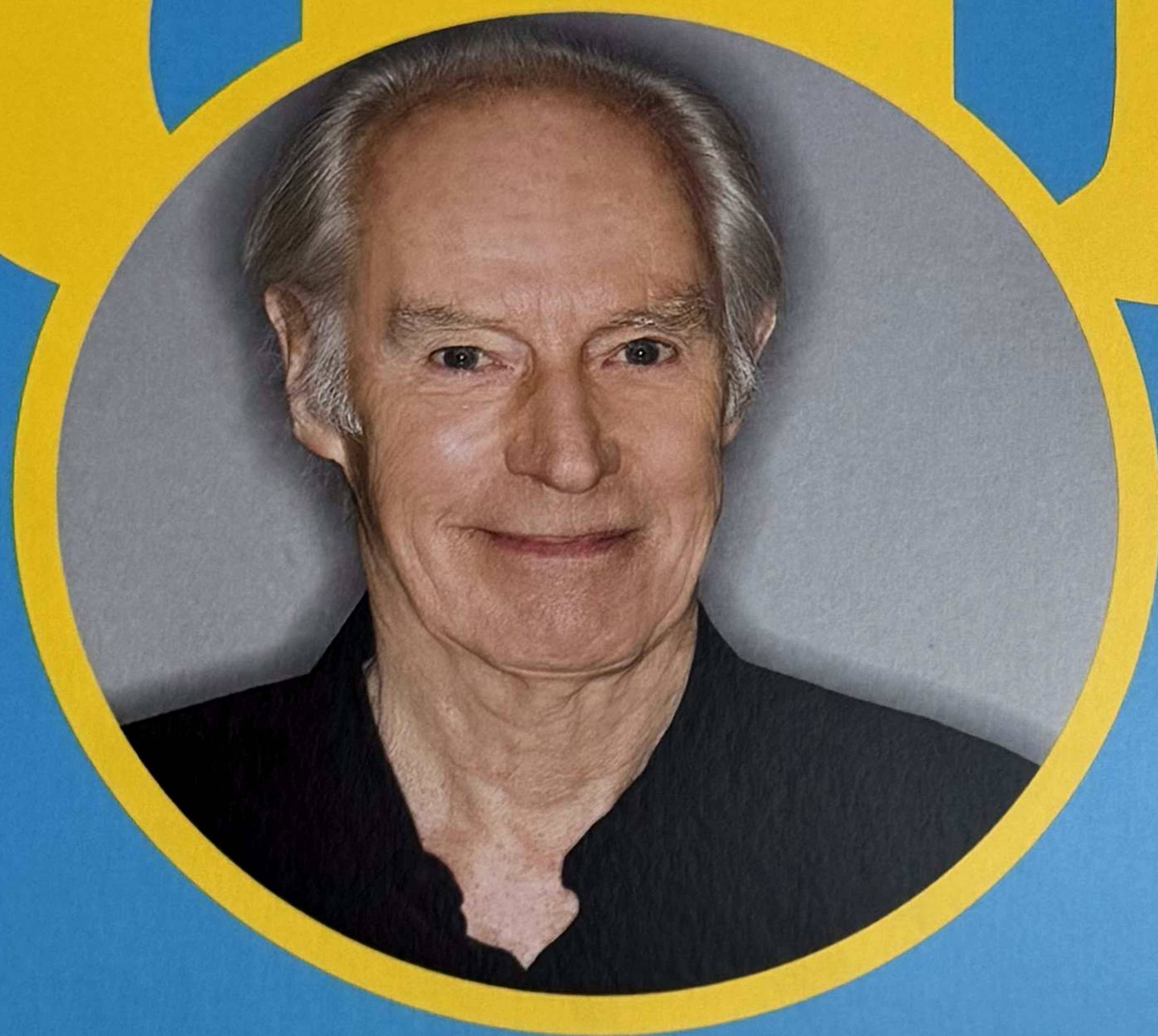
DIRECTOR AND WRITER, SHOW CONCEPT CREATOR

With their extraordinary music, unique voices and irrepressible charisma, **The Beatles** united us all, spreading tremendous joy, striking a magical chord deep within. Tonight, together, we celebrate their journey, recalling the fabulous odyssey that graced the world with its musical gifts, the first song being like the last: Words of Love. Ode to this enchanting trip, a childhood formed against the surreal backdrop of Liverpool's rubble. That would rise to lead the world's youth on a frenzied, splendid ride bounding from day to night, dazzling and soulful, ravenous and sensual in its love, to the pinnacle of glory and dizzying media heights, taking refuge in nostalgia, quietude, spirituality, on romps across swathes of unbridled fantasy, in fields bursting with fruit and rivers running with emotion, to psychedelic undersea gardens, under suns of contemplation, calling for love like revolution, cooled by tragedy, sober and real, warmed by the miracle of reconciliation...

Thanks to all the artists who have patiently nurtured the dream of this impossible show. Thanks to **Guy** and **Gilles** for the invitation on the voyage. Thanks to **Paul, Ringo, Yoko** and **Olivia** for their trust. Thanks to **George** and **Giles Martin** for the privilege of sharing all this music in the intimate setting of the Abbey Road studios. And thanks to all you, friends in the audience, for being here to share this joy.

All LOVE needs is you.

direct



Sir George Martin

MUSIC DIRECTOR



Giles Martin

MUSIC DIRECTOR

With **LOVE**, we set out to bridge the gap between hearing **The Beatles** music and experiencing it on a more intimate level. Through technological advances, musical innovation and with our profound respect for that great band and their wonderful songs, we proudly present a soundscape of Beatles music that has never been heard before – especially for **LOVE**. It has been a great pleasure for us to work with **Dominic** alongside all of the talented creators, cast and crew of *Cirque du Soleil*. We would especially like to thank **John, Paul, George** and **Ringo** for their music that has made such a difference to all our lives.

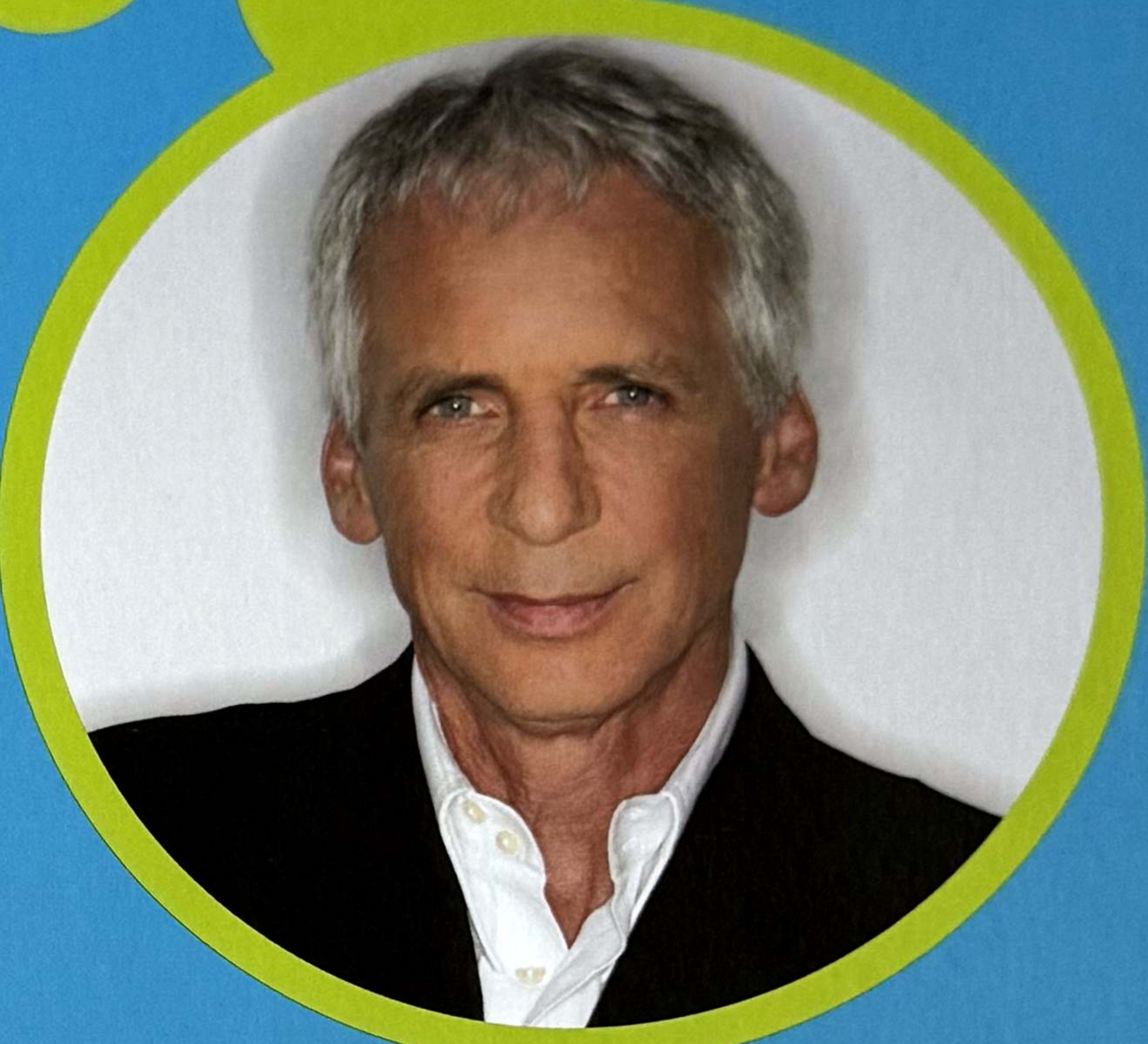
Enjoy the show!

GEORGE and **GILES**

toys



Chantal Tremblay
ASSOCIATE DIRECTOR OF CREATION



Gilles Ste-Croix
DIRECTOR OF CREATION, SHOW CONCEPT CREATOR

Some 20 years ago, in a small cottage on a rainy day, a bunch of friends gathered around an old piano and all afternoon we sang so many Beatles’ songs. Everybody knew the music and the lyrics, and like a nice, warm fire, it brought us close together. The Beatles’ music ignites love and friendship and will continue to do so for generations of listeners. Let this show carry the same warmth to you.

GILLES and CHANTAL

“THE IDEA OF THE MAGIC OF CIRQUE DU SOLEIL COMING TOGETHER WITH THE MAGIC OF THE BEATLES’ MUSIC IS A VERY EXCITING ONE.”
Paul McCartney

“THE BEATLES, CIRQUE DU SOLEIL, LAS VEGAS, ALL YOU NEED IS LOVE! PEACE AND LOVE.”
Ringo Starr

“THE BEATLES AND CIRQUE. I THINK IT’S A GREAT COMBINATION: THE BEATLES’ AGILE MIND AND CIRQUE’S AGILE BODY.”
Yoko Ono Lennon

“FROM A FRIENDSHIP AND A WELLSPRING OF CREATIVITY EMERGED LOVE.”
Olivia Harrison

Jean Rabasse
THEATER AND SET DESIGNER

Jean Rabasse has worked extensively in dance, theater and cinema. He has won two Césars for his designs in *La Cité des enfants perdus* (1996) as well as *Vatel* (2001), which also got him a nomination for an Academy Award.



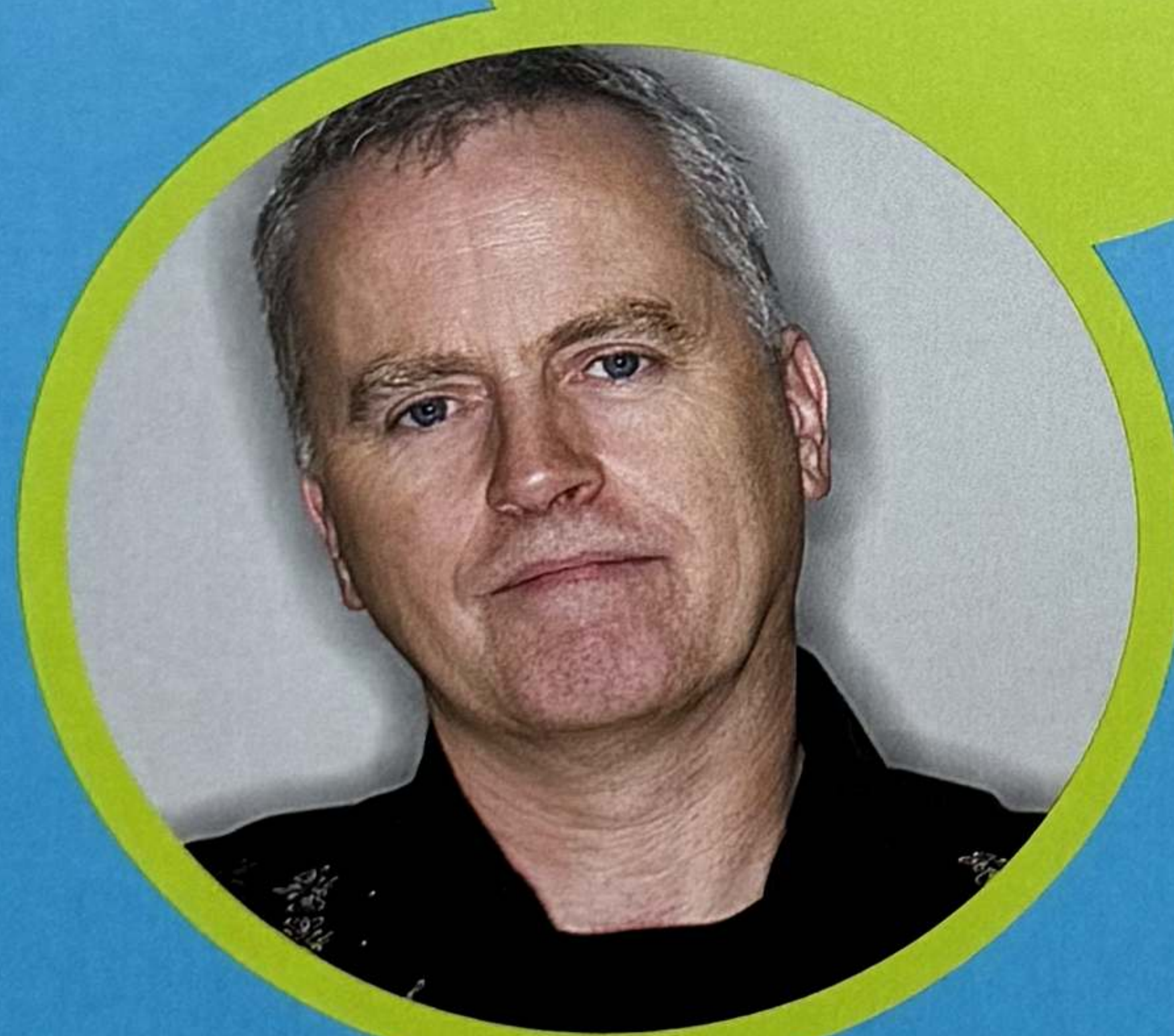
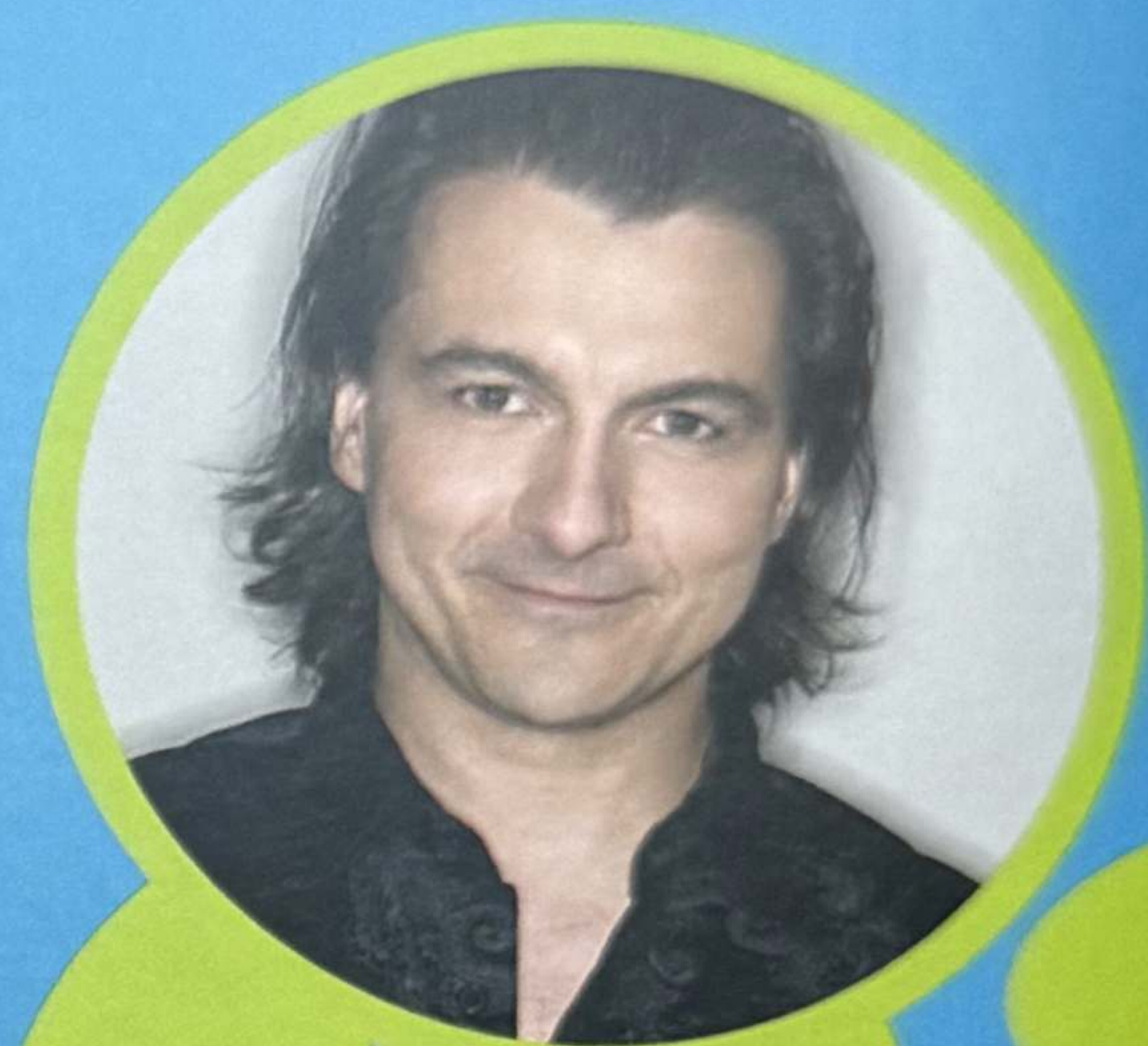
Philippe Guillotel
COSTUME DESIGNER

Philippe Guillotel has designed memorable, colorful costumes for a wide variety of film and video productions, including *Doggy Bag* and *Astérix et Obélix: Mission Cléopâtre*.



Yves Aucoin
LIGHTING DESIGNER

Yves Aucoin has worked with Celine Dion on all her shows since 1989. He has also created the lighting for singers Roch Voisine, Garou and Julio Iglesias, and worked as a lighting consultant for Sir Elton John and Gloria Estefan. This was his first CDS project.



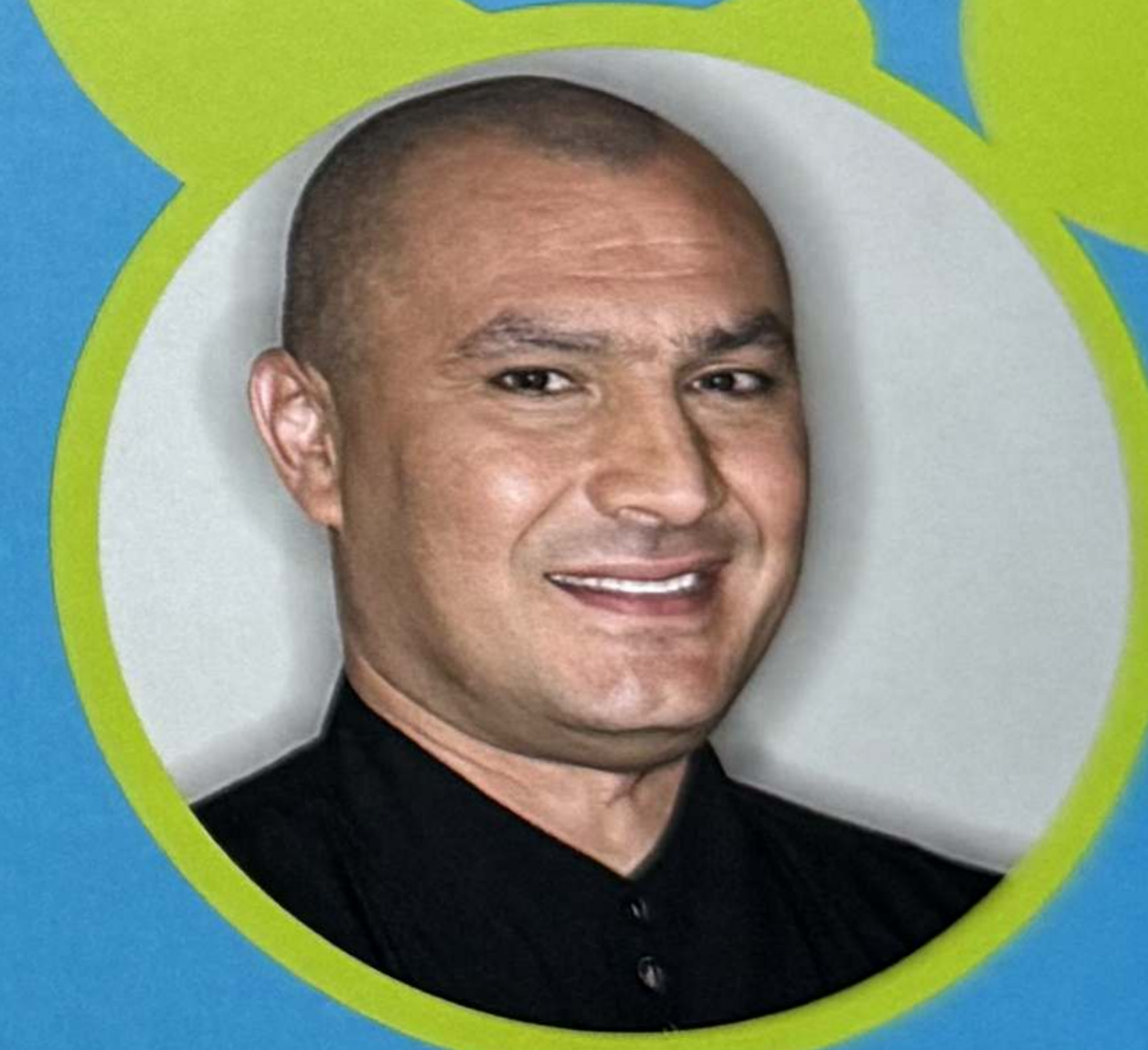
Jonathan Deans
SOUND DESIGNER

A much sought-after sound designer, this was Jonathan Deans' eighth project for *Cirque du Soleil*.



Guy St-Amour
ACROBATIC RIGGING DESIGNER

A Cirque original in various technical capacities since 1984, Guy St-Amour started his own consulting firm in 1995, working with scores of clients in opera, musicals and theater. LOVE is his first assignment as a *Cirque du Soleil* show designer.



Daniel Cola
ACROBATIC PERFORMANCE DESIGNER

Coming from competitive trampoline, where he won a world championship in 1982, Daniel Cola began his career with *Cirque du Soleil* in 1993 as an artist on *Mystère*. Since leaving the stage in 1998, Daniel has served as coach, artistic coordinator and designer.

Patricia Ruel
PROPS DESIGNER

Prior to LOVE, Patricia Ruel prop-designed two *Cirque du Soleil* productions: *KÀ* at MGM Grand and the opening ceremonies of the XI FINA World Championships in Montreal in 2005.



Michael Curry
PUPPET DESIGNER

Michael Curry is one of the world's leading puppet designers. He has contributed to high-profile productions at the Metropolitan Opera, London's Royal National Theatre, Disney Theatrical Productions, LA Opera, and Universal Pictures. His last assignment with Cirque was on *KÀ*.



Francis Laporte
PROJECTION DESIGNER

Francis Laporte has worked on some 15 projects integrating video with the performing arts, including *Dralion* and *Varekai* from *Cirque du Soleil* and a stage adaptation of *Homer's Odyssey* directed by Dominic Champagne.



Nathalie Gagné
MAKE-UP DESIGNER

Following her work on *Quidam*, "O", *La Nouba*, *Varekai*, *Zumanity*, *KÀ* and *Corteo*, LOVE is Nathalie Gagné's eighth contribution to the creation of a *Cirque du Soleil* show.



Dave St-Pierre
CHOREOGRAPHER

Dave St-Pierre is best known for his groundbreaking choreography *La Pornographie des âmes*, which has played all over the world to rave reviews. LOVE marks the third time he has worked with *Cirque du Soleil*, after stints on *Zumanity* and *Delirium*.



Hansel Cereza
CHOREOGRAPHER

Spanish actor, choreographer and artistic director, Hansel Cereza has traveled the world to bring his unique vision to theater and dance productions.

SHOW PLAYLIST

Because
Get Back
Glass Onion
Eleanor Rigby
Twist and Shout
I Want to Hold Your Hand
Drive My Car
Gnik Nus/Something
Being for the Benefit of Mr. Kite!
Help!
Blackbird
Yesterday
Strawberry Fields Forever
Parade
Within You Without You
Lucy in the Sky with Diamonds
Octopus's Garden
Lady Madonna
Here Comes the Sun
Come Together
Revolution/Back in the U.S.S.R.
While My Guitar Gently Weeps
A Day in the Life
Hey Jude
Sgt. Pepper (reprise)
All You Need is LOVE

Music and Inspiration:

THE BEATLES

JOHN LENNON • PAUL McCARTNEY • GEORGE HARRISON • RINGO STARR



CIRQUE DU SOLEIL

SHOW CREATION

GUY LALIBERTÉ Guide, Show Concept Creator; DOMINIC CHAMPAGNE Director and Writer, Show Concept Creator; SIR GEORGE MARTIN Music Director;
GILES MARTIN Music Director; GILLES STE-CROIX Director of Creation, Show Concept Creator; CHANTAL TREMBLAY Associate Director of Creation;
JEAN RABASSE Theater and Set Designer; PHILIPPE GUILLOT Costume Designer; JONATHAN DEANS Sound Designer; YVES AUCOIN Lighting Designer;
FRANCIS LAPORTE Projection Designer; DAVE ST-PIERRE Choreographer; HANSEL CEREZA Choreographer; GUY ST-AMOUR Acrobatic Rigging Designer;
DANIEL COLA Acrobatic Performance Designer; NATHALIE GAGNÉ Make-Up Designer; PATRICIA RUEL Props Designer; MICHAEL CURRY Puppet Designer

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Kathleen Renaud
Senior Artistic Director



Connor Bartlett
"Fireman" United Kingdom



Simon Bradbury
"Mr. Piggy" United Kingdom



Taylor Bradley
Dancer United States



Christina Campolongo
Acrobat United States



Jacob Carder
Acrobat United States



Jimmie Cervera
"Dr. Robert" United States



Russell Mikaele Corpis
Dancer United States



Laura Cota
Dancer Canada



Sarah Cowen
Dancer United States



Alix Croop
Acrobat United States



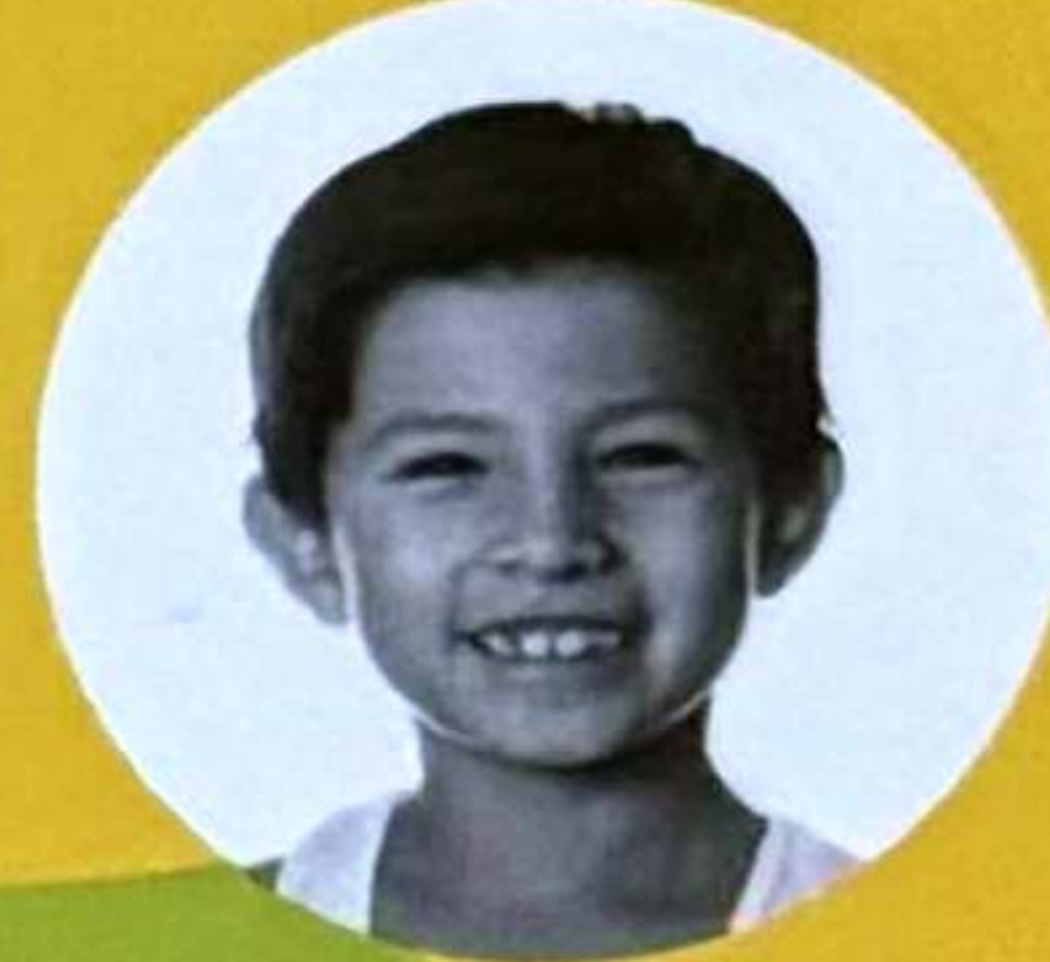
Rafael De Lima
Acrobat Brazil



Marco De Santi
Acrobat Brazil



Christian Detraz
Acrobat Switzerland



Ethan Detraz
"Kid of Liverpool" United States



Diakomady Diaby
Acrobat France



Jordan Drew
"Eleanor Rigby" United States



Oliver Nicholson Elrod
"Kid of Liverpool" United States



Marc Englehart
Acrobat United States



Kennedy Frazier
Dancer United States



Brad Gaylord
Acrobat United States



Artem Golovan
"Kid of Liverpool" United States



Anthony Gonzalez
Dancer United States



Kayla Gray
Acrobat Canada



Sarah Hardy
Acrobat United States



Sasha Harrington
"Julia" United States



Tristan Jih
Acrobat United States



Phoenix Jones
"Kid of Liverpool" United States



Nathan Kara
Dancer New Zealand

LOVE



Gene Kimlin
"The Fool" Australia



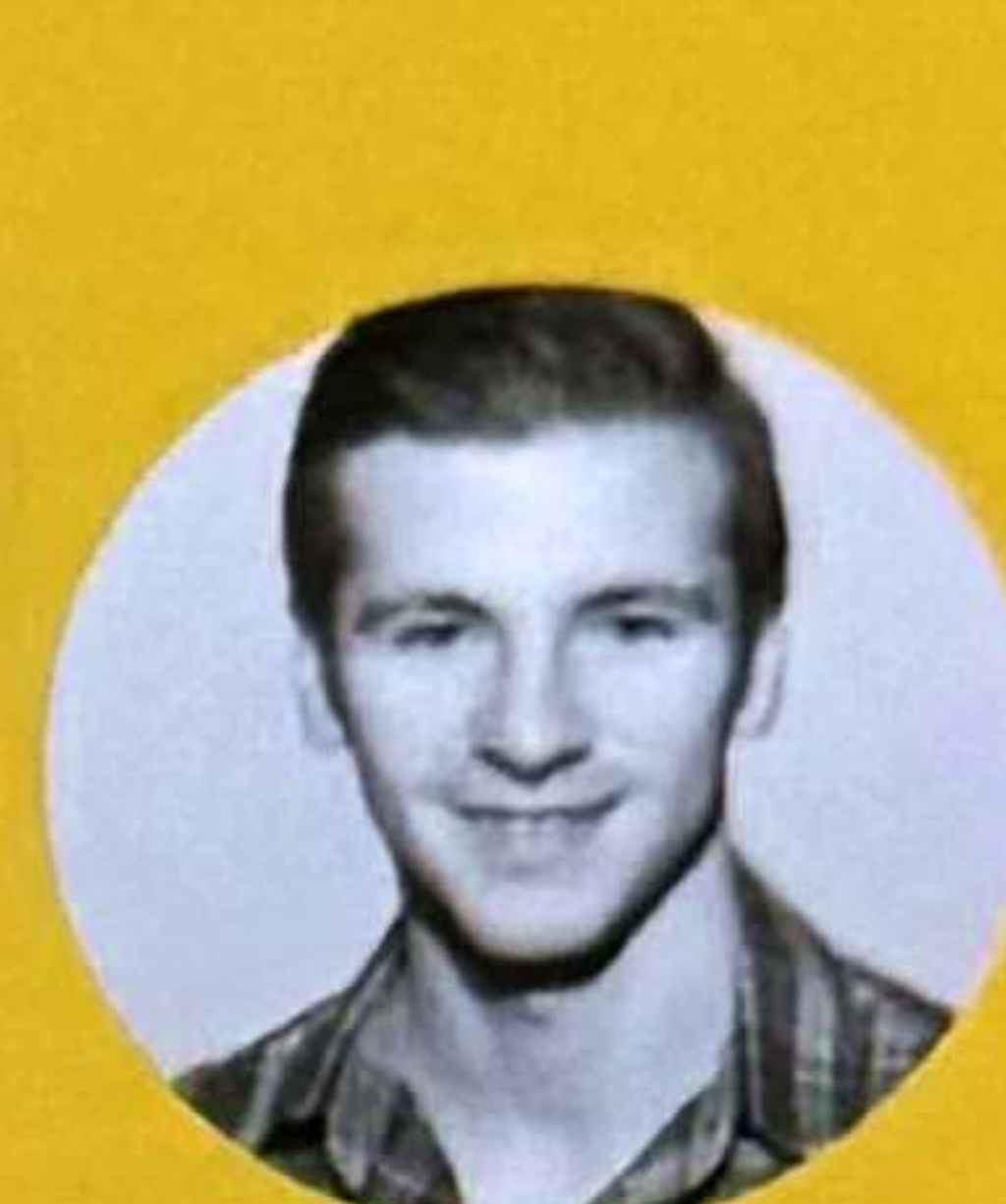
Indrajit Kumavat
"Krishna" India



Liam Le
"Kid of Liverpool" United States



Holland Lohse
"Trapeze Duo" United States



Cosmin Malita
"Pink" Romania



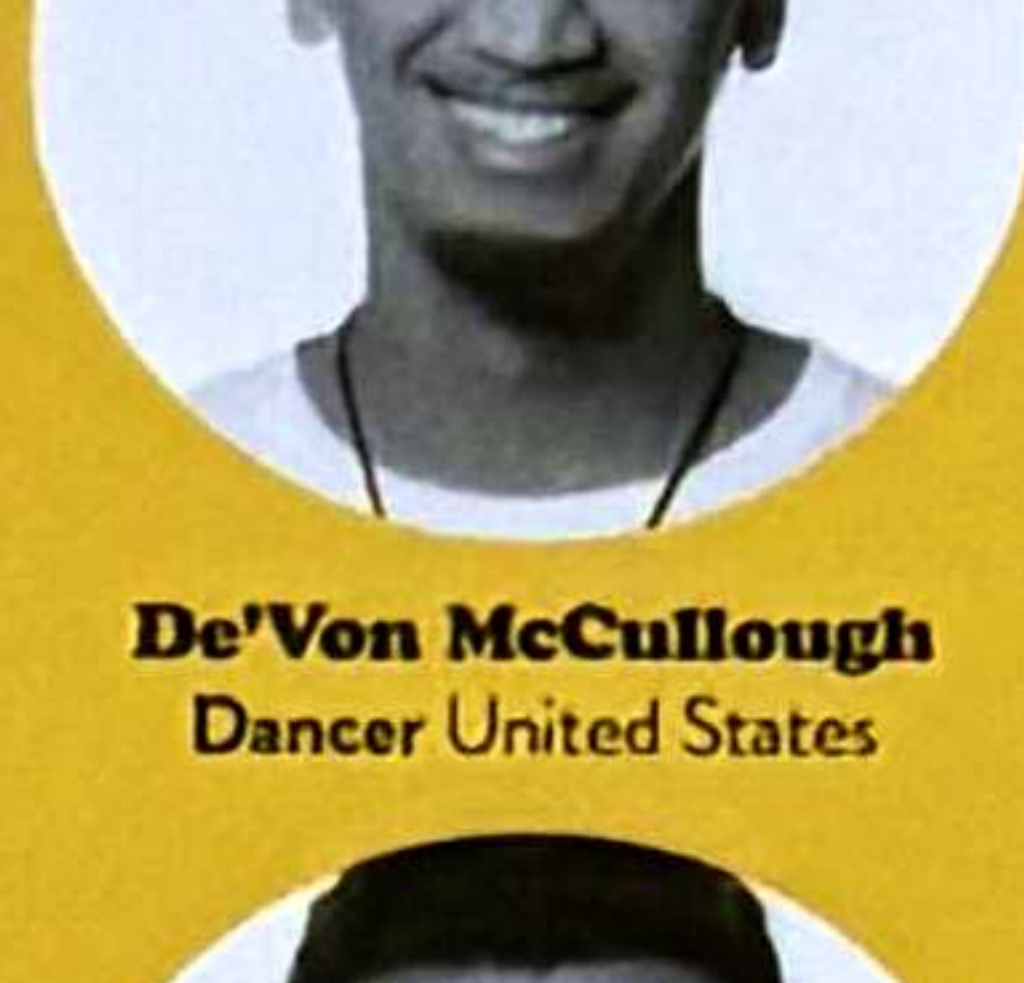
Alyssia Mancha
Dancer United States



Nel Martin
Acrobat Spain



Sienna Alexis Martinez
Trapeze Duo United States



De'Von McCullough
Dancer United States



Karolina Melska
Acrobat Poland



Kelli Mjolsness
"Lady Madonna" United States



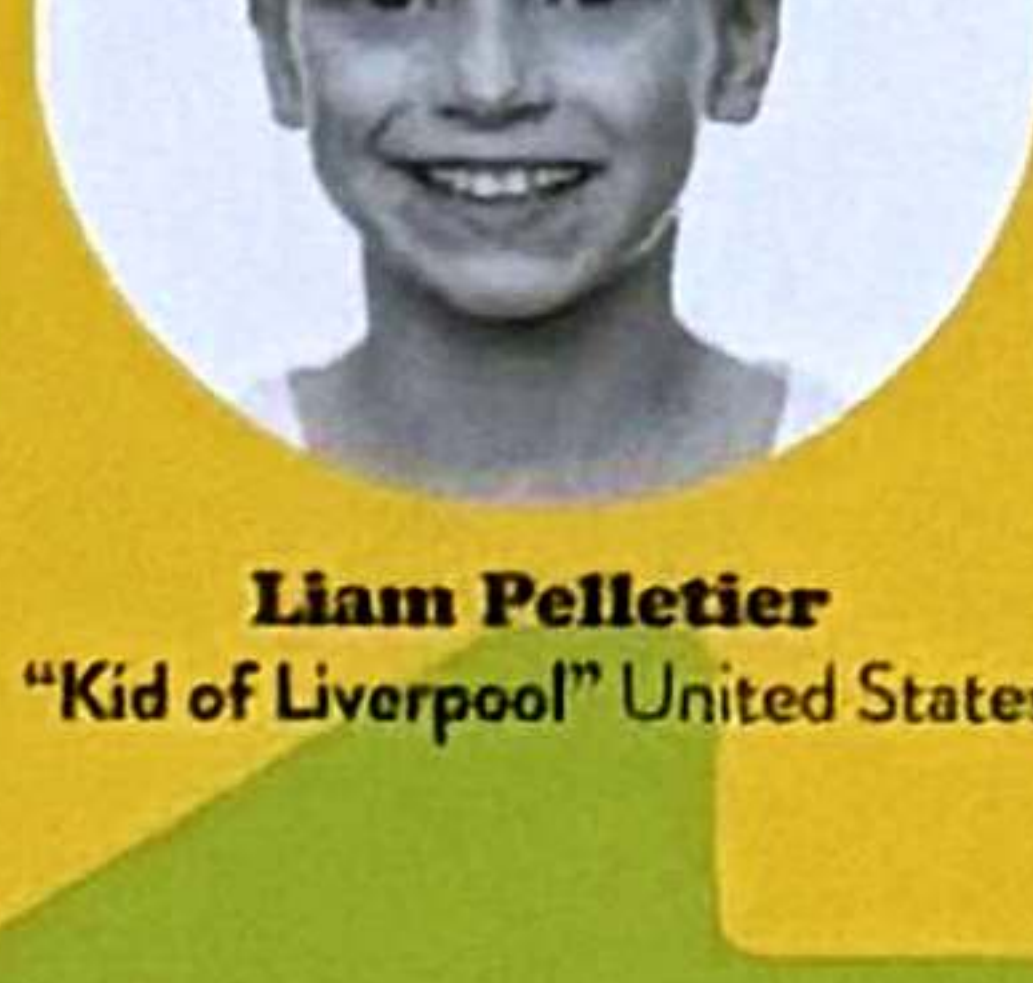
Thabiso Moloi
"Sugarplum Fairy" South Africa



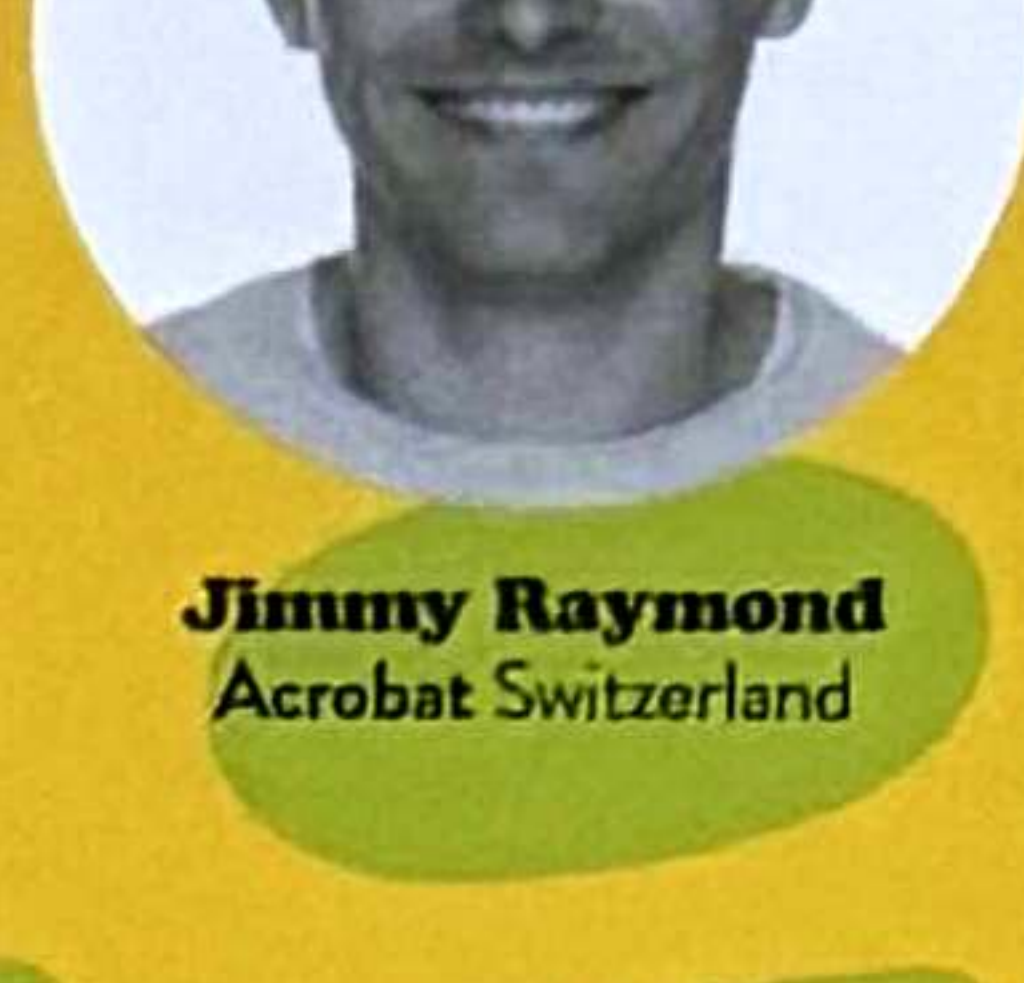
Jennifer Muccioli
Dancer United States



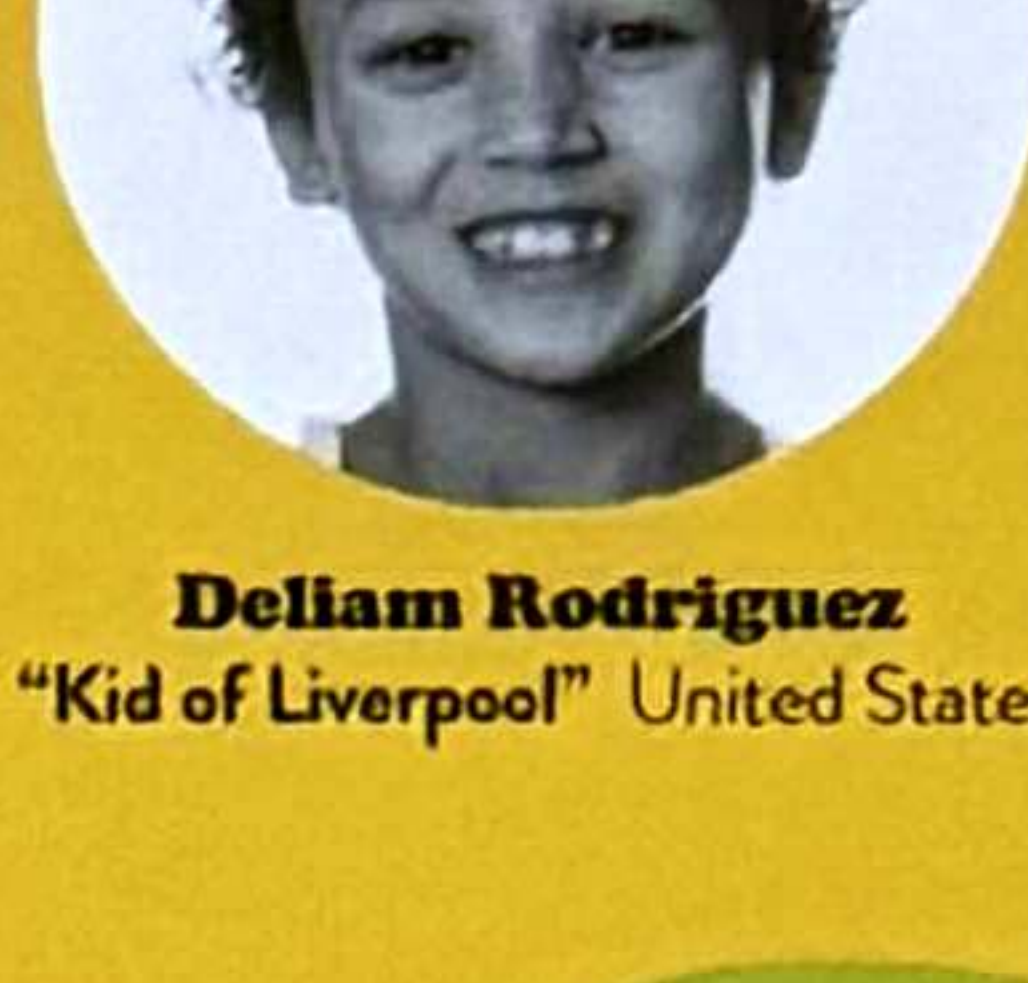
Mircea Palamari
"Eggman" Moldova



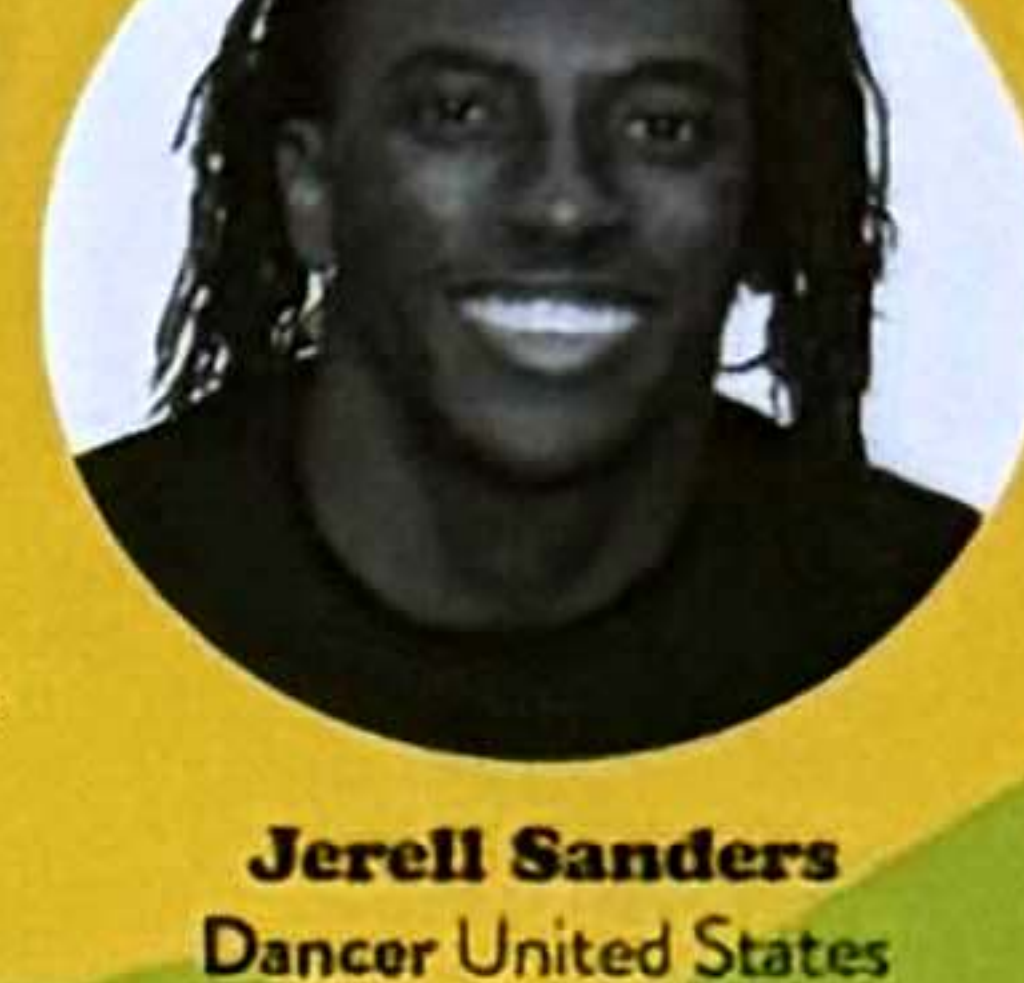
Liam Pelletier
"Kid of Liverpool" United States



Jimmy Raymond
Acrobat Switzerland



Deliam Rodriguez
"Kid of Liverpool" United States



Jerrell Sanders
Dancer United States



Katja Santos
Acrobat United States



Skylar Joy Schultz
Dancer United States



Sophia Singleton-Scott
Acrobat United Kingdom



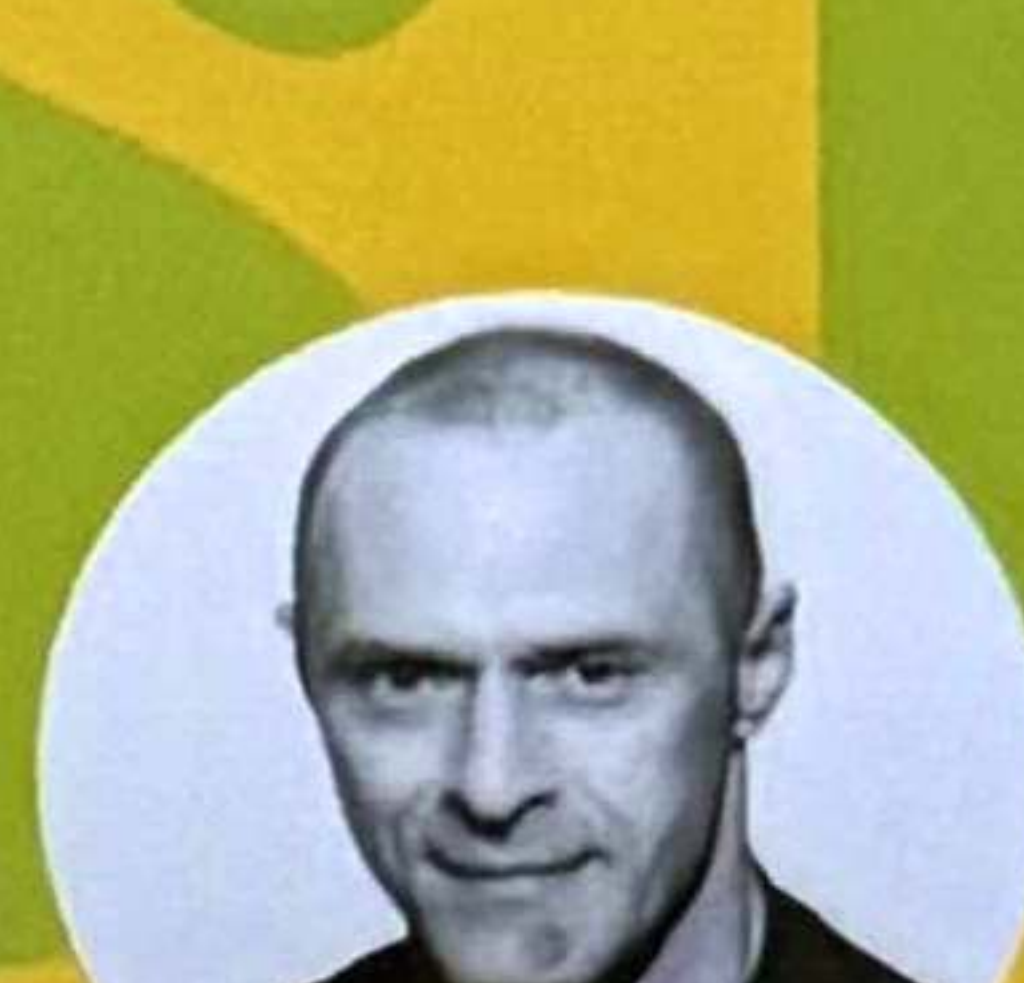
Rowan Skivington
"Kid of Liverpool" United States



Daria Sobelman
"Lucy" Russia



Sam Softich
Acrobat United States



Vladimir Sosnine
"Sgt. Pepper" Russia



Elliot Storey
Acrobat United Kingdom



Yernur Syzdyk
Acrobat Kazakhstan



Ross Tait
Acrobat United Kingdom



Monteece Taylor
Dancer | Acrobat United States



Gabriel Torres
Dancer Puerto Rico



Lesley Vaughn
Acrobat United States



Kirk Wallace
Acrobat United States



Chase Webster
Acrobat United States



Tanisha Wilcher
Dancer United States



Bryant Wright
Dancer United States



Valerie Zarkowski-Volmar
Dancer Puerto Rico

artists

SHOW CREATION

MUSIC AND INSPIRATION: THE BEATLES

**JOHN LENNON,
SIR PAUL MCCARTNEY,
GEORGE HARRISON,
RINGO STARR**

**Special thanks to Yoko Ono Lennon
& Olivia Harrison**

Creative Team

Guide, Show Concept Creator **GUY LALIBERTÉ**
Director and Writer, Show Concept Creator
DOMINIC CHAMPAGNE
Director of Creation, Show Concept Creator
GILLES STE-CROIX
Associate Director of Creation **CHANTAL TREMBLAY**
Theater and Set Designer **JEAN RABASSE**
Costume Designer **PHILIPPE GUILLLOT**
Sound Designer **JONATHAN DEANS**
Lighting Designer **YVES AUCOIN**
Projection Designer **FRANCIS LAPORTE**
Choreographers **HANSEL CEREZA** and **DAVE ST-PIERRE**
Acrobatic Rigging Designer **GUY ST-AMOUR**
Acrobatic Performance Designer **DANIEL COLA**
Make-up Designer **NATHALIE GAGNÉ**
Props Designer **PATRICIA RUEL**
Puppet Designer **MICHAEL CURRY**

Apple Corps Ltd.

Music Directors **SIR GEORGE MARTIN** and **GILES MARTIN**
CA Management for Sir George Martin and Giles Martin
ADAM SHARP
Executive Producer **NEIL ASPINALL**
Executive Producer **JEFF JONES**
Producer **JONATHAN CLYDE**
Protocols Programming and Sequencing **GILES MARTIN**
Mix Engineer **PAUL HICKS**
Coordinator at Abbey Road Studios **ALLAN ROUSE**
Archive Manager **AARON BREMNER**
Assistant to Executive Producer **CATHY HAWKES**

Additional Music

String Arrangements and Recording for
“While My Guitar Gently Weeps” **SIR GEORGE MARTIN** and
GILES MARTIN at **AIR STUDIOS**
Engineer **NICK WOLLAGE** assisted by **OLGA FITZROY**
Fixer **ISOBEL GRIFFITHS**
Copyist **VIC FRASER**

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Comic Audioclips Designer **FRANÇOIS PÉRUSSE**
Aerial Acrobatic Designer **ANDRÉ SIMARD**
Dramaturgy Consultant **ALEXIS MARTIN**
Show Concept Development **MICHEL CRÊTE**
Choreographer for “Octopus’s Garden” (Umbrellas)
GENEVIEVE DORION-COUPAL
Choreographer for “Come Together,” “Get Back”
DANIEL EZRALOW
Choreographer for “Something in the Way She Moves”
MARGIE GILLIS

CREATIVE EVOLUTION

Additional Creative Team

Chief Creative Officer and Creative Guide
JEAN-FRANÇOIS BOUCHARD

Additional Guest Designers and Contributors

Choreographers for “Twist & Shout,” “Being For the Benefit
of Mr. Kite,” “Hey Jude” **NAPOLEON** and **TABITHA DUMO**
Choreographers for “Yesterday,” “While My Guitar Gently Weeps”
ANDRÉ KASTEN and **LEAH MOYER**
Choreographer for “Lady Madonna”
MUKHTAR O.S. MUKHTAR
Projection Content Designer for “Abbey Road,” “Lady Madonna,”
“While My Guitar Gently Weeps” **DANDYPUNK**

Acrobatic Performance Design for
“Revolution/USSR,” “I Want to Hold Your Hand”
DAN NIEHAUS and **GHISLAIN MALARDIER**

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Soap Bubbles Consultant/Technician **CASEY CARLE**
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EMMANUEL JACQUINOT, **GILLES LACROIX**,
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DAN NIEHAUS, **ALEXANDRE POZDNIAKOV**,
RODRIGUE PROTEAU, **DON RIEDER**,
BORIS VERKHOVSKY
Acting Coach for “Blackbird” **FABIO ESPOSITO DE CASTRO**
Storyboard Artist **ROBERT MASSICOTTE**
Film Shadows Actors **BARTHÉLÉMY GLUMINEAU**,
GOOS MEEUWSEN, **JONATHAN MEUNIER**,
GABRIEL ALEJANDRO ROSAS
Senior Director, Casting **LINE GIASSON**
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FERRABEE, **MICHEL LAPRISE**, **FLORENCE POT**

Thank you to the staff of the Creation Content Division,
as well as the Casting and Artistic Training Departments.

Assistants to the Creative Team

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Assistant to the Director (Las Vegas) **ARMAND THOMAS**
Assistant to the Director – Acting **DANIELLE LECOURTOIS**
Assistant to the Associate Director of Creation
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Assistant to the Theater and Set Designer
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and **FRANCINE DESROSIER**
Assistant to the Sound Designer **LEON ROTHENBERG**
Assistant to the Lighting Designer and Project Supervisor
KARL GAUDREAU
Assistant to the Projection Designer **PHILIPPE GENDREAU**
Multimedia Developer **LUC LAVERGNE**
Assistants to the Choreographers **CAROLE COURTOIS** and
GENEVIEVE DORION-COUPAL
Assistant to the Acrobatic Rigging Designer **VALÉRIE LEBOND**
Assistants to the Make-up Designer
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MARYSE GOSSELIN
Researchers **DELPHINE BEAUCHAMP** and
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MARTIN LÉVESQUE, **DAVID ROWAN**, **JEAN THIBAUT**
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Rigging Project Supervisor **STEPHAN WOOD**
Acrobatic Project Supervisors
MATHIEU GRÉGOIRE and **NORMAND MORIN**
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Draftspersons **MARYSE DE LOTTINVILLE**,
MICHEL HÉBERT, **MARCEL LAMY**, **SIMON LEMIEUX**,
ALAIN MELOCHE, **NATHALIE OUMET**

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Giles Martin's Technical Assistant **RICHARD BARRIE**
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Scenic Painters **ANNICK FLEURY**, **JEEVAN FORTIER** and
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DOMINIQUE LEROUX
Electric **STÉPHANE CHARON**, **ANTOINE DURAND**,
DENIS LAMOTHE, **DAVID PIERRAT**
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RÉMI GIROUX, **DOMINIC MERCIER**
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Director's Assistant **ISABELLE BRUTUS**
Production Manager **STÉPHANNE CHOQUETTE**
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Stylist **JULIE CHARLAND**

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Interior Design **JEAN RABASSE**
Assistant to the Interior Design **MARIE-CLAIRE LAGACÉ**
Senior Supervisor, Theater Construction **DON MACLEAN**
Supervisor, Theater Construction **ERIC LISTON**
Supervisor, Theater Project **JEAN-FRANCOIS LAVALLÉE**
Draftsperson **DANIEL ASSELIN**

Thank you to the Production Service and the staff of the Costume,
Props and Set Prototyping Workshops.

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Senior Artistic Director **KATHLEEN RENAUD**
Associate Company Manager **KATIE MCNIFF**
Director of Communications **ANN PALADIE**
Marketing Manager **FREDDY MARRÓN**
Senior Advisor Artistic Performance **B.J. ERDMANN**
General Stage Manager **MANDIE HARMS**
Stage Managers **SARAH BACHIK**, **LORIE MCKINNEY**,
HEATHER PATTERSON, **MEAGON ROE**
Child Artist Supervisor **EVAN “EJ” WILSON**
Head Coach **PAUL CAMERON**
Acrobatic Coach **MATHIEU GUYARD**
Dance Coach **MARQUI JENN KUMAVAT**
Head Therapist, Performance Medicine **KELLY HOOTS**
Therapist, Performance Medicine **COBY BLANCO**
Technical Director **TREVOR WORKHOVEN**
Supervisor of Audio **MICHAEL ATWOOD**
Lead Audio Playback Technician **JACK HAWKINS**
Audio Technicians **JOHN DAVIS**, **CURT KROEGER**,
KALIAH SILVA, **JEFF WYATT**, **BILLY ZURAFF**
Supervisor of Automation **NATHAN WELLS**
Lead Automation Technicians
EMILY KNOPF, **RAMON MIRANDA**
Automation Technicians **GLENN BEARDSLEY**,
AUSTIN DOLAN, **MAX GODGES**,
TONY HAMPTON, **MIRANDA LEAKE**,
ANDREW MARTIN, **MANNY VALTIERREZ**,
BRIAN WHITE
Supervisor of Carpentry **MARTY WINDHAM**
Lead Stage Carpenters **JUSTIN NERUDA**,
FRANK SIMPSON

Stage Carpenters **YEVHEN ANDRUKH**, **MARC BECCUE**,
STEFAN GUEORGIEV, **IORDAN GUEORGUIEV**,
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